

ARE YOU LOOKING  
FOR THE RIGHT OPENING  
IN ISRAEL ?



**WE HAVE  
THE KEY**

BANK HAPOALIM IS ISRAEL'S FASTEST  
GROWING BANKING INSTITUTION. THIS  
IS ONLY ONE OF THE REASONS WHY  
KEY MEN IN KEY INDUSTRIES WORK  
WITH

**BANK HAPOALIM<sup>B</sup>M**

Head Office: 50 Rothschild Blvd., Tel Aviv  
P.O.B. 27, Tel: 623211.  
Telex: 033 612-033 121,  
Cables: BANKPOALIM

THE JERUSALEM  
**POST** MAGAZINE



After  
the strike

Friday, December 8, 1972

ADV. ARYOVO



if bach could hear "hello dolly"



and armstrong "the brandenburgs" on the ss 8040 system,



they'd have it delivered within ten days.

And if ten days is a promise, National might even deliver it within seven days thanks to their remarkable delivery service. Now, here's all the information that Mr Bach and Mr Armstrong will want about the SS8040 system:

4-Band 4-Speed 30-Transistor Modular Stereo System

Superb radio reception on all bands, brilliant true-to-life fidelity on FM/FM stereo. In this model, a little lamp glows brightly when you are tuned to a station broadcasting stereo programmes. A circuit output has to be good. And it is. Very good. The modern Control Panel is angled for convenience, and there are the unique Slide Controls—all four of them—developed by National. An automatic record changer with a specially diecast turntable of 11" diameter guarantees the finest, distortionless sound anywhere. The superfine diamond stylus in a hi-quality magnastate cartridge brings your records to crisp-bright audio life. Two separate hi-compliance speakers in separate cabinets of grained wood give high definition, wide S-P-R-E-A-D for sparkling stereo brilliance. For listening at a purely personal level, National have thoughtfully added a headphones jack.

Frequency: FM 88-108 MHz with FM Multiplex MW 525-1805 kHz (571-187 m) SW: 2.3-7 MHz (130-42.9 m) SW: 7-22 MHz (42.9-13.8 m) 22W-22W, total 44W (PMFO) AC 110, 125, 210, 240V 50-60 Hz Two 6 1/2" (16 cm) and two 2 1/2" (6.5 cm) PM dynamic 11" (28cm) diecast 4 speed (18, 33, 45 and 78 rpm) with Auto Changer Magnastate Diamond Control Unit: 17 1/2" x 7 1/2" x 14 1/2" (450 x 188 x 377 mm) Speakers: 10" x 16" x 8 1/2" (250 x 390 x 210 mm) Control Unit: 22 lb 1 oz (10 kg) Speakers: 17 lb 10 oz (8 kg)



NATIONAL PANASONIC

\$250 + J.L. 250. - (plus minimal air freight charges)

The National SS8040 is also available from all agencies supplying tax-free products to new immigrants. National showrooms are open continuously from 8 a.m. to 7 p.m. at 18 Ibn Gvirol Street, Tel Aviv Tel: 255464.

SHIMON Peres seemed neither tired nor worried when we met him over brunch on Tuesday, although he had good reason to be both. As Minister of Communications, he had lost a good deal of sleep during the previous nights negotiating with the striking civil aviation workers and postal technicians. As second-in-command to Moshe Dayan in the ex-Rafi faction of the Labour Party, he must have felt concern when he learned — last Friday from newspapers as he admitted ruefully — that the leaders of ex-Mapa and ex-Ahdut Ha'avoda had met secretly in Yigal Allon's penthouse flat in Tel Aviv to discuss the future of the Premiership.

Mr. Peres called the penthouse parley from which ex-Rafi representatives were excluded "a fatal mistake from the point of view of Party unity," even if the subject under discussion was, as the participants maintained, not the secession to the Premiership but the question of early elections.

"I have no complaints against the host," he said, "but rather against the Party's Secretary-General. The Prime Minister must also have felt herself in an impossible situation... It seems that we simply are not considered faithful enough."

When we asked Mr. Peres whether he could visualize Party unity being maintained under a Premier other than Mrs. Meir, he said that this would depend on how a successor was elected rather than on who was elected.

If the election were held properly by the Central Committee, then "Whoever is elected will be accepted, and all the others will stay in the Party and work under him. But if they try and do it in a penthouse, or a kitchen, that's something else entirely."

Mr. Peres' reasoning was based in part on the premise that if someone other than Moshe Dayan were to be elected, that other person would not wish to dispense with Mr. Dayan's services as Minister of Defence. Mr. Dayan, for his part, would only agree to serve if he were promised extensive powers in defence affairs — including "defence relations with the U.S." He added, "but I cannot speak for him. I cannot guarantee what he will do."

Thus, if the relatively dovish Messrs. Sapir and Eban became Prime Minister and Foreign Minister respectively, Mr. Dayan would be prepared to continue at the Defence Ministry, provided he could retain the authority he now has under Mrs. Meir.

Dayan's chances

What were Mr. Dayan's own chances of the Premiership? This again depended on the method of election, said Mr. Peres. Obviously, the larger the electoral forum, the greater the likelihood of Mr. Dayan's becoming Prime Minister.

This was certainly so as far as the country at large was concerned and it was true of the Labour Party too. If the entire Central Committee of the Party were to elect the next Premier, then Mr. Dayan was a likely candi-

date. If the choice was made by one or two people, it would be a different matter.

There had often been close-run votes in the Central Committee in the past — despite the efforts of the "party machine" to ensure the result in advance. This was especially the case when the issue was one of personalities.

Mr. Peres declared firmly that ex-Rafi members were quite determined not to have a Prime Minister imposed on them. But he was less than communicative about what his faction planned to do if the others nevertheless succeeded in installing their own candidate. What would ex-Rafi do in that case?

The Minister would say no more, stressing that the whole question seemed to him purely hypothetical, since he himself was "one hundred per cent certain" that Golda Meir would carry on into the eighth Knesset — and not just through the elections but probably right through the four-year term.

The conversation inevitably turned to the current debate in the Labour Party on the future of the administered areas. Mr. Peres put forward what he described as an argument to end all arguments.

"Can you find me one Arab leader who is prepared to accept even the most conciliatory view point in the Labour Party? There isn't one."

For Mr. Peres, this argument makes all the various peace plans submitted to the Party in the debate just so much wishful thinking. At the same time, it dictates his own stand — which is also Mr. Dayan's position: to

continue developing good relations with the West Bank and with Jordan, while searching for some kind of interim arrangement to break the political impasse with Egypt.

He noted, wryly, that all the other participants in the Labour Party debate in fact concurred with this. They did not offer any other practical suggestions for the present: they merely "issued statements for the future: that when negotiations begin, we should say thus, and thus, and thus. He said it was like the Hasas story of the man who passed a shop with a sign outside advertising sewing machines. He decided to fulfil one of his wife's long-cherished desires — only to discover that the shop sold not sewing machines, but signs. "What do you want," says Mr. Peres, "that I should be afraid of signs?"

Peace was not in the offing he thought, because the Arabs would not agree to Israel's most basic and essential needs. King Hussein would not forgo his sovereignty over Jerusalem, and President Sadat would not agree to the continued Israeli occupation of Sharm el-Sheikh. Nor was Sadat particularly spellbound by Mapam's magic formula of an "Israeli presence" in Sharm, instead of an occupation.

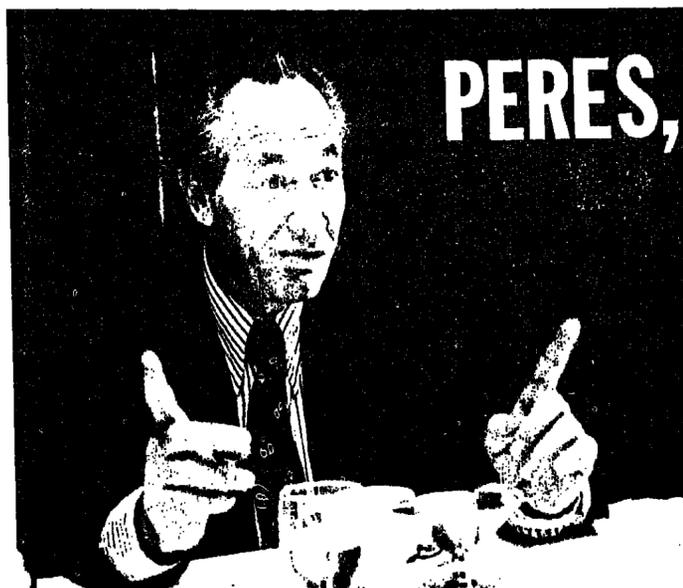
(In general, Mr. Peres made short shrift of Mapam. "The entire ideology of Mapam today," he said cheerily, "is one centimetre less than the Labour Party." His own verdict on Mapam is: whenever they agreed with Ben-Gurion they were right; whenever they disagreed with him they were wrong.")

Mr. Peres felt that his own position was the golden mean between two extremist concepts — that of Greater Israel, and that of contractual peace as a practical proposition, which was an illusion.

The reality of the present situation called for the fostering of "a new system of relations" with the Arabs of the West Bank. This was the one course which, though it involved risk, might succeed in waking the region from the torpor of 25 years of unyielding hostility. Given if it was "only a bit of peace, and only for export" — it was worth it.

Relations with Jordan gave Mr. Peres satisfaction. They constituted a peace without a piece of paper, with open bridges and visitors, and even compliments between Jerusalem and Amman. ("Their average salary is IL1,400; it has risen by IL300 during my two years at the Ministry. Forty per cent of them earn more than the Director-General.") He did not accept Foreign Min-

PERES, POLITICS AND THE POSTS



In an interview this week with members of The Post staff, Minister of Communications Shimon Peres talked about the labour troubles in his two ministries, and political developments concerning the ex-Rafi faction in the Labour Party. DAVID LANDAU reports.

ster Eban's contention that the West Bank only remained quiet and relatively contented because Israel for its part was studiously leaving open all the options and preserving an air of transience. Mr. Peres attributed the contentment more to the economic advancement and prosperity. The West Bankers, he said, were sick and tired of war. They had been led into disastrous wars by the Mufti and by Hussein, and now they were saying to the Arab states "When you have beaten Israel — we'll be on your side."

As for Egypt, its President simply could not give up Sharm and survive, while for Israel, continued occupation of the tip of the Sinai Peninsula was its most vital interest, since this had been the direct cause of its last two wars. Peres told of a discussion in Geneva with an Egyptian citizen.

"It's incredible, but true," he said. "The Egyptian said he could promise us real contractual peace if we would let them win just once, just a little victory. 'Just let us advance to Beer-sheva,' he said. 'We would withdraw again immediately, you needn't take it seriously at all. And then there could be peace.' Everybody laughed, a little shakily."

Speaking as Minister of Communications, Mr. Peres was anxious to set the record straight on the two recent strikes that had affected main areas of his authority. He felt that he had been misrepresented over his handling of both of them.

The post office technicians had affected main areas of his authority. He felt that he had been misrepresented over his handling of both of them.

The post office technicians had affected main areas of his authority. He felt that he had been misrepresented over his handling of both of them.

The post office technicians had affected main areas of his authority. He felt that he had been misrepresented over his handling of both of them.

The post office technicians had affected main areas of his authority. He felt that he had been misrepresented over his handling of both of them.

The post office technicians had affected main areas of his authority. He felt that he had been misrepresented over his handling of both of them.

The post office technicians had affected main areas of his authority. He felt that he had been misrepresented over his handling of both of them.

The post office technicians had affected main areas of his authority. He felt that he had been misrepresented over his handling of both of them.

The post office technicians had affected main areas of his authority. He felt that he had been misrepresented over his handling of both of them.

The post office technicians had affected main areas of his authority. He felt that he had been misrepresented over his handling of both of them.

been presenting claims to him in dribs and drabs, by telegram and letter, until they had amassed a total of 80 claims. "And if you don't answer every telegram the moment it arrives, you are immediately accused of delaying tactics."

Ministry's stand

The Ministry's position had been that it would not consider the claims unless they were submitted by the Histadrut, which was in any case negotiating with the technicians over salary rises to be made retroactive to April. The men had not accepted this, and had imposed "sanctions." "When a subscriber's phone broke down and no one came to repair it, he knew at once who was to blame," said the Minister bitterly.

Eventually, on receipt of assurances from Civil Service Union Chief Haim Bernstein that the sanctions would be called off, the Ministry decided to negotiate with the technicians. Only during the negotiations did word come through that the sanctions were still on.

"Bernstein wrote to say he was sorry," Peres told us, "and suggested that we break off the talks. The men themselves, knowing how concerned I am about telephone breakdowns, assumed I would give in quickly. But I didn't, so they struck. I set out four principles upon which Ben-Aharon (the Histadrut Secretary-General) agreed: no negotiating while the strike was on; no pay for strike days; call to the workers, directly over the workers' committees' heads, to return; and insistence that any settlement must be within the framework of the collective Civil Service pay agreement (negotiated recently by the Histadrut, the Government, and the Civil Service Union). Peres' four points were published in the press on Friday.

"Over the weekend the strikers made overtures for informal contacts, but I refused. On Sunday night Abrahamowitz (Uriel Abrahamowitz—head of the Histadrut's Trade Union Department) phoned me to say that the workers' committee at Haifa wanted to meet him."

Peres had given Abrahamowitz the green light — with the proviso that anything negotiated must be within the terms of the Civil Service agreement and that the men must go back to work before a settlement. "Abrahamowitz phoned me later to report that he was being asked to record the proviso, 'within the framework of the collective agreement,' in a protocol attached to a settlement (Continued on page 3)



The Histadrut said nothing different from me. (Photos by David Rubinger)

INSIDE

TUTION FEES — Dr. Yehoshua Cohen discusses the Bar-Niv report, and proposes a "rational" alternative to the proposed graded university fees. Page 5.

JUDAISM AS THE ROCKS — A group of Jewish families miss religion with sociology and rock music. Arthur Kermel reports. Page 7.

THE SECRET MACHINES — Jerusalem inventor Aharon Makhon almost talks Av Oren about his device to remove the husks from grain. Page 8.

THE QUEEN AND THE YOUNG MILLIONAIRE — Avner Tomer has big plans for Eliat's Queen of Sheba hotel, which he recently acquired. By George Leonof. Page 9.

HARMONIAN FORTRESSES — Sylvia Mann takes us to some of the structures built by the Macabees and their descendants in the Judean Desert. Page 18.

KLON, page 15; Toru and Flora, page 18; Family, pages 18-28; Books, pages 11-23; Arts and Entertainment, pages 23-31.

ON THE COVER — Telephone technicians, who went back to work this week after a seven-day strike, photographed by David Rubinger.

(Continued from page 3)

document which he would draw up with the workers' committee," Peres refused.

At 12.30 a.m. on Monday, the Prime Minister had called up Abrahamowitz to tell him in the clearest possible terms that there must be no separation between the settlement and the proviso and that both must be published together, so as to leave no room for illusions.

At 2.30 Abrahamowitz had turned in, leaving the negotiations to his assistants, who, as dawn approached, reached a settlement with the technicians. Peres himself had also gone to bed and had been wakened at 6.30 by a radio reporter requesting his reaction to the settlement, live, in the radio news programme after the seven o'clock news.

He had been stunned, he said, to hear that the settlement "was the exact opposite of what he had decided on the night before." The Histadrut officials had made the mistake of letting the technicians themselves announce the settlement to the news media —



On Mapam: 'When over they agreed with Ben-Zurion, they were right. Whenever they disagreed with him, they were wrong.'

and they had made no mention of the vital proviso "within the framework of the collective agreement," which lays down a nine per cent wage rise ceiling. Abrahamowitz, said Peres, had returned to his office at eight o'clock to make the announcement to the media — but it was too late. The damage was done.

Mr. Peres maintained forcefully that, angered though he was, he said nothing on the radio which was an "insult" to the engineers, as they later claimed, or which warranted their resuming their strike during Monday. (The strike continued on Monday in some areas as a protest against the Minister's statement, and only finally ended on Monday night, after Secretary-General Ben-Aharon's announcement that the conditions would be those he had laid down.)

"All I said," Mr. Peres recalled, "was that the men had won nothing which went beyond the terms of the collective agreement. The Histadrut had agreed with this. A clause in the settlement document — of which the engineers' representatives omitted to inform the radio news-room — provided specifically that the Histadrut inform the workers that any claims granted would be within the framework of the collective agreement. When Ben-Aharon said later that only his statements were valid, that was an empty formula. The Histadrut said nothing different from me."

Peres waxed indignant against Ben-Aharon, who had criticized him that same Monday evening on a television interview. "When I say the strikers won nothing extraordinary — that's an insult. When Ben-Aharon speaks of the rule of the fist — that's OK. Especially on television."

The civil aviation dispute stemmed, said Mr. Peres, from an essential malaise in our society, whereby each group demands the same rights and privileges as the next group. In the case of the

## Peres, politics and the posts

aviation workers, the problem was intensified because the men worked alongside men from El Al and Israel Aircraft Industries, doing the same work and yet being paid less. But it was a universal phenomenon that civil servants were paid less than employees in private industry, the Minister argued.

The precedent which had directly triggered the civil aviation strike was the Government's consent to pay Government hospital employees an extra IL75 to bring them up to the level of Kupa Holim workers. "I would never have done it if it had been up to me," said Mr. Peres.

His Ministry had agreed with the Histadrut and the Civil Service Commission over a month ago that a parity committee would be set up to consider the claims. The Histadrut had agreed not to press for a global raise for all the men, whether their work actually involved aviation or whether they were merely employed by the Civil Aviation Authority in clerical or administrative work. The Government had agreed to give specific raises to the bona fide aviators. The committee was to give its decision within 30 days.

"On the 30th day," Peres continued, "I urged that we should give an answer. (I have a primitive belief in keeping promises.) But the Treasury men on the committee argued that the aviation workers would have to be satisfied with the nine per cent pay rise provided in the Civil Service Union's collective agreement."

Sharp differences developed in the Ministerial Economic Committee. Peres said (presumably between himself and Mr. Sapir). On Wednesday, December 27, with the Prime Minister's backing, he asked the men to wait two days before implementing their strike threat, to give the Ministerial Committee a chance of finalizing its position. Relaying the request, in the name of Mrs. Meir and himself, through the manager of Lod Airport, he (Mr. Peres) asked that the Prime Minister's intervention remain unpublished if the men's answer were 'no.'

At three o'clock on Thursday morning, the airport director phoned back: the answer was 'no.' The men struck for two-and-a-half days, without Histadrut approval. (There were press rumours of intervention by Mrs. Meir, but no hard stories.)

On Friday, the Ministerial Committee convened again and decided in effect to accede to certain specific claims of genuine aviators. The strike ended on Saturday night.

Mr. Peres attributes a good deal of the havoc in Israel's labour relations to the proliferation of workers' committees, each of which stands for election annually and is therefore under perpetual electoral pressure to secure concessions from management.

"In Egged, they have elections every two years — so they get a raise every two years. We want them to have elections every four years." (Mr. Peres, by the way, refutes the popular belief that Egged members are at the top of the salary scale. "That was in the old days," he says, "now glaziers make much more. And look how some *moshavim* live.")

In his own Communications Ministry, the Minister noted, there are over 60 workers' committees. A real overhaul of the wage structure is urgently needed, he agreed. But now, with the economy dangerously swollen by inflation and full employment, was not the right time for major surgery?

In his own Ministry, however, the time for change was over-ripe. The Communications Ministry — which has had a bad

strike record for several years — was chronically short of that most vital ingredient — money. The trouble was that Communications somehow seemed to have the lowest priority of any Ministry.

"Sapir says, 'As between Phonos and telephones, which would you choose?' And, of course, I have to say Phonos. And then again, I'm asked to choose between schools and telephones and between welfare cheques and telephones. But I ask you, what kind of an order of priorities is this?"

Mr. Peres would clearly like to get rid of the necessity of making such impossible choices by handing over both telephones and the postal services to public companies. The Government would still be empowered to regulate rates and wages for both utilities but otherwise they would be free to conduct their business as they saw fit. For example, they could invest all the capital they could raise in selling as many telephones as the public was prepared to buy.

"Why shouldn't the people of

Israel be given the possibility of purchasing telephones exactly as they can purchase television sets?"

As for Posts, a committee was already investigating ways and means of setting up a postal utility company. A technical adviser had been appointed in the person of a young man who had recently received an American doctorate for a thesis on the conversion of the U.S. Post Office into a public company.

**SURPRISINGLY**, Mr. Peres still has time to think about the everyday problems of his broad parish. He replied that they were no more than another manifestation of the generally low standards of care, consideration and cleanliness. The buses were sparkling clean at four a.m. as he himself could testify. An hour later, they were unbelievably dirty. The malaise was widespread and not limited to any particular section of the population. He was familiar with a block of flats inhabited almost

totally by professors and technicians where the elevator was revoltingly dirty. Yet it was cleaned every day.

The Ministry, he added, was introducing mechanized cleaning techniques, buses with air-conditioning in which the windows could remain shut, and buses with the seats fixed to the walls instead of to the floor, to facilitate cleaning.

The boorish behaviour and bad driving of so many of our taxi drivers was something for which Mr. Peres, two years on the job, said he could not be blamed.

"I have revolutionized the taxi domain," he asserted. No longer was securing a taxi licence a question of *protekta* as it had always been in the past. Now, candidates were elected, and one of the criteria of selection was courtesy. But so many of the wrong kind of people had become taxi drivers in the past, and they could not be thrown out now and told to find another livelihood for themselves.

Mr. Peres is off to America on Sunday for UIA and Israel Bonds. "I like going," he says, "the Jews there are warm people and welcome you so enthusiastically. Their most restrained reaction to a speech is 'Brilliant!' And they aren't out to criticize and carp at an Israeli Minister all the time."

## a new trend has come to stay RICE CRISPIES for breakfast

Take Elite's Rice Crispies, add milk, sugar to taste and fruit, if you want a real treat, and here is your breakfast! Wholesome, nourishing and ready in a jiffy. Millions of kids and grown-ups all over the world enjoy it every morning.

Join the new trend, buy Rice Crispies ("PITSPUTSEI ORES" in Hebrew) Made by **ELITE**



## FINDING A FAIR TUITION POLICY

THE committee appointed by the Government at the end of last year to look into the question of tuition fees in Israel's universities has now submitted its recommendations. The majority of the committee, headed by Mr. Zvi Bar-Niv, proposes a sliding scale of fees from zero to IL3,000 per year, depending on the income of the student's parents, or on the student's own earnings, or on the student's age. One member of the committee, Mr. Oded Messor, submitted a minority recommendation calling for a uniform fee of IL2,000, with long-term loans available to all who request them and special reductions to students from low-income families.

In its report the committee describes a number of other proposals which were brought to its attention but which it rejected or modified. One of these proposals, which had the support of a number of university professors, Ministry of education officials and prominent newspaper columnists, suggested pegging tuition fees to "real costs."

This posits a view of higher education as a commodity which enhances the earning power of the "consumer" and for which he should therefore pay the full cost. "Real costs" of university education are computed by dividing the expenditures of various faculties or departments by the number of students. Thus, a student of humanities or social sciences "costs" around IL3,500 a year, a student in the natural sciences over IL4,000, and a medical student — the most expensive of all — about IL20,000 a year.

These figures, however, are entirely misleading. To begin with, the universities are not engaged exclusively in teaching; the services they perform are far broader than turning out a specified number of graduates each year. The universities are clearly research institutions and centres of scientific and intellectual activities which benefit society as a whole. Why, then, should the student bear the costs of services extended to society at large?

Moreover, faculty members are selected with a view not only to their teaching function but also to their research responsibilities. The normal teaching load of a professor in the humanities and social sciences is between six and eight hours a week. There is no doubt that the student benefits both directly and indirectly from the fact that his teacher is involved in research but the research itself is surely not only for the benefit of the student. Why, then, should the student be required to pay the professor's full salary?

In general, the "commodity" approach to university education — which regards the student as a consumer who purchases instructional and other services — is open to serious question. Modern societies have increasingly been moving in the direction of viewing higher education — no less than primary and secondary education — as a social service which must be made available on an equality-of-opportunity basis to all who are qualified for it.

The true of all the Communist countries, where university education is free and students are supported by the State, as well as the Western "welfare states" such as Sweden, Denmark and Britain. The world explosion in student enrolments during the past two decades has given rise to very serious financial difficulties in many universities; but

any attempt to solve those difficulties by the commodity and consumer approach can only be regarded as a retrograde step.

One of the ostensibly more convincing arguments used to support a substantial rise in university fees is based on the fact that secondary education in Israel is not free and that it is illogical for university fees to be lower than school fees. Many people, argue that the country's limited financial resources should be allocated to developing universal, free secondary education before providing subsidies to universities. This may seem to be

workable. If we determine the student's financial position on the basis of his own earnings, the student who works harder and earns more will pay higher fees. If he is compelled to work because of financial hardship, he should by all the rules of logic be charged lower fees rather than the reverse. Is it fair and just to penalize the student who works more and reward the student who works less?

The committee recommends that all married students and all those above the age of 25 should pay a minimum of IL600 per year; if their earnings are above a certain figure, they will pay proportionately more.

It is difficult to understand, by the way, why married and older trying to grasp the stick at should not be eligible for full exemption from fees when the committee recommends that single students up to the age of 25 be entirely exempted if their economic position warrants it. The major difficulty, however, is in judging a student's financial position and determining his tuition fees on the basis of his own income. Every student will be glad to work less — and devote more time to his studies, incidentally — if by doing so he can pay less tuition fees. Of course, the committee could not very well recommend that a student be considered dependent on his parents no matter what his age and marital status and it was compelled — once it accepted the principle of graded fees — to create a category of students for whom the determining factor is their own earnings. If, as is clear, however, that this will often lead to greater inequality and social injustice than exists at present.

**Problems at systems**  
The difficulties of applying a graded system to unmarried students up to the age of 25 are also by no means insignificant. This is the category which the committee recommends be judged by the income of their parents. To begin with, there is what might be termed an aesthetic flaw. For such purposes as income tax, and social security payments, the Government does not recognize a student as a dependent. Can the same Government say that for purposes of tuition fees, the student is a dependent? This schizophrenic approach may be both convenient and legal but it certainly strikes one as a case of student with a very low-income goes. However, there are also some very concrete difficulties to be met. If a student's parents are separated or divorced, whose income is to be taken into account? How does one deal with a student who enrolls against his parents' wishes if they refuse to support him? Should the sons and daughters of such parents be penalized by having to pay high tuition fees, even though they in fact receive little or no assistance from their families? How is the financial position of a single, under-25 kibbutznik to be determined? And what about the student who feels that he has been a burden on his parents long enough and insists on working to support himself?

The committee, interestingly enough, recognizes a problem in the past category and proposes to solve it by offering such a student, a long-term loan. If the

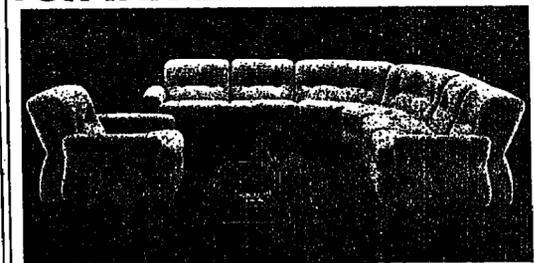
case is *bona fide* and the student is really not being supported by his parents, it is difficult to understand why the committee feels that he should be saddled with the repayment of a loan, while other students who are not getting parental help are eligible for a reduction of fees.

The fact of the matter is that we are dealing with an adult population, and any attempt to regulate them to the status of minors in order to determine their financial position is bound to create at least as many problems as it solves. If the criteria suggested by the committee for both single and married students, are accepted, the result, I am convinced, will be a tangled web of injustice, deception, arbitrary decision, and investigation — and ultimately, far greater feelings of frustration, bitterness and inequity than exist today. With all due respect to the committee's commendable attempt to arrive at a socially fair solution, the graded-fee system is not feasible at the university level.

**Arbitrary figure**  
The only practicable approach — until university education can be made entirely free — is to set an arbitrary figure which most students can afford to pay provided they make a reasonable effort. Such a figure will necessarily be below what wealthier students can afford to pay, but it will be above that of those from low-income families, can afford, especially taking into account that tuition constitutes only one item in a student's essential budget. For the latter it is not enough to keep fees reasonably low; there must also be scholarships and loans to help them

Under the present tuition rate of approximately IL1,100 for undergraduate students, I would estimate that well over 50 per cent of students find it difficult to cover their costs. They are compelled to work or take loans, or both, and many of them are dependent on scholarships or grants. Not only should tuition fees, therefore, not be radically increased, they should at most be frozen at their present level. In the coming years, university fees should be gradually reduced and ultimately eliminated altogether.

## FOR TAX EXEMPT CLIENTS

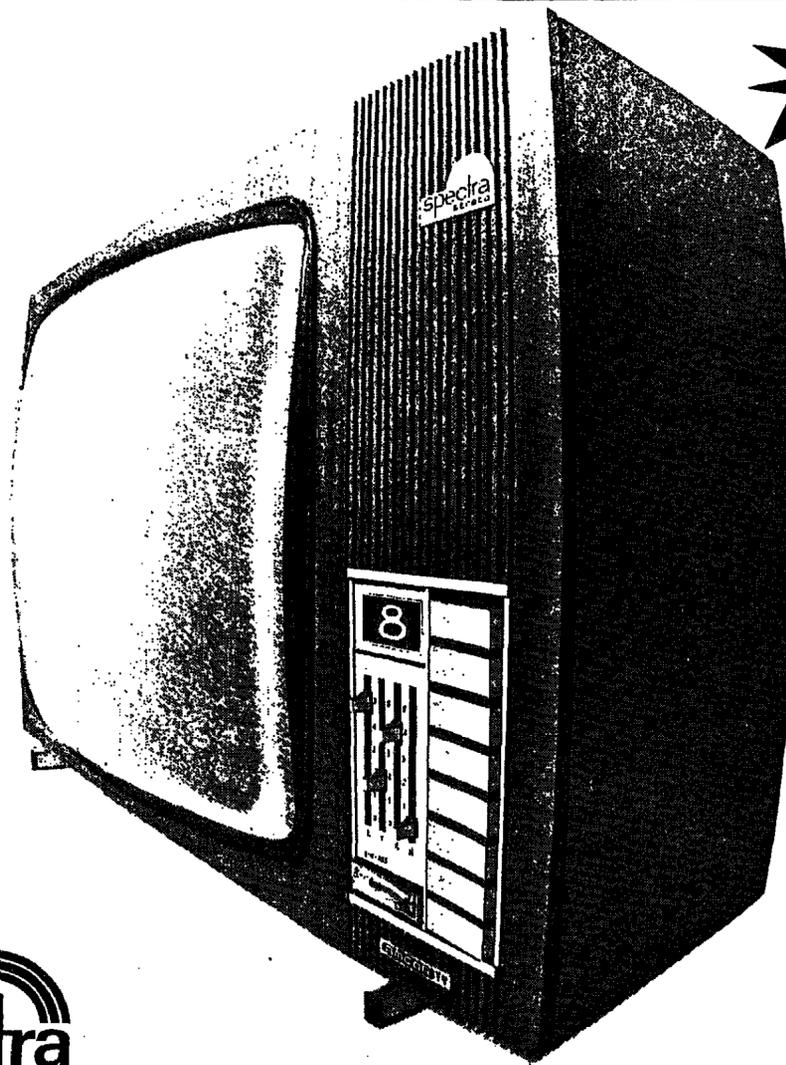


**TAX FREE AND FREE ARCHITECTURAL ADVICE**

The largest selection of modern furniture, complete kitchens and bathrooms. Also curtains, wall and floor coverings, carpets, upholstery material and lamps. Outstanding quality and taste. Locally made and imported. Our architects are at your disposal, free of charge.

## DIRAN

The House for Better Living  
Tel Aviv, 30 Rehov Ben Gurion (Neot Aviv Bldg.)



**NEW**

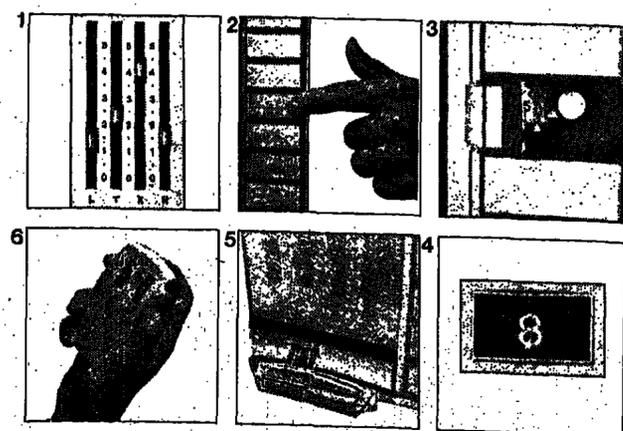
**spectra**  
strato

WITH THE MOST ADVANCED  
ELECTRONIC CONTROL BOARD

**AMCOR'S NEW LOOK IN T.V.**

AMCOR presents the new SPECTRA STRATO  
the most popular television model.

1. Electronic Sliding Potentiometers. Instead of the usual knobs, the electronic switches set the picture and sound smoothly and with millimetric precision. Yet, you control the sound and tone, brightness and contrast of the picture.
2. Electronic-Diode Tuning. The electronic-diode tuning is made to receive 3 channels. A light touch is enough to switch on the set and change the channel.
3. Electronic Stabilizer. You can set up a perfect picture in advance, by setting the appropriate indicator (in VEEF and UHF bands). The Electronic Stabilizer eliminates voltage changes, and always insures optimum picture reception.



4. Electronic Digital Tube. To indicate which button has been pressed.

5. Operating Key. To stop reception, press key. Remove key — to prevent operation by anyone but yourself.

6. Hand-Operated Remote Control. Attached to your set and included at no extra cost. With utmost convenience, you can sit in your easy chair, and adjust the picture and the sound to suit yourself.

The New Amcor Television Spectra Strato is designed to blend harmoniously with your decor. Can be obtained in wood finish (maple or polyester gloss) and in lacquered colours (white, red, anthracite and black-and-white).

An extra advantage:  
**AMPA** service

**Ecology and rock music, the encounter group and the anti-war demonstration all have influenced the religious practices of a group of young American Jews.**

**By Arthur Kemelman**

Two years ago several young Jewish couples in the Boston suburb of Marblehead who had been turned off by traditional Judaism began to develop their own unique practices. Contrary to custom in this well-templed suburb, the couples don't have a temple, nor do they want one. This year they celebrated Rosh Hashana in a wooded field, Yom Kippur on the rocks of Marblehead overlooking the Atlantic, and Succot in nearby Andover, where one of the group has a 5-acre lot. The celebrations were... well, they were unique.

Rosh Hashana: Two members of the group, George and Ruth, with their two children and a black poodle, Polly, pick me up in the family station wagon. After several wrong turns, we finally arrive at Sier Swamp. My hosts inform me that the swamp, in reality fairly dry fields, has been recently set aside as conservation land, i.e., it is town property and can't be touched by the developers. While we thread our way through the brush, George and Ruth point to various plants and proudly list their food properties. It's as if the plants are prominent members of the congregation who can be counted on for a good donation: huckleberries for jam, sumac buds for lemonade and cat o' nine tails for corn.

As I become better acquainted with other members of the group, I discover that they are all very keen on ecology. A frequent topic of conversation is the necessity of action in the face of a remorseless technology that threatens the environment. Their grandfathers probably talked of Cossacks in the same tone of voice as the members of the group talk of polluters. A recent victory by the ecology-minded in Marblehead resulted in a new order of *kechirut* — all householders must separate cans and bottles from the regular trash. On certain days of the week, the cans and bottles are picked up and sent for recycling. Guided by arrows formed from twigs, and with Polly sniffing the path for possible leads, we eventually come to the site where the group is meeting. In the middle of a clearing, sitting on a rock outcrop, is the congregation — 14 adults in their early thirties, all casually dressed in jeans. About 15 children, ages three to nine, lie around like scatter rugs.

I find a rock whose contours look as if they might match mine and sit down. I'm debating whether I'll offend anyone if I light a cigarette when somebody, a geologist evidently, begins to talk about the rocks we're sitting on. They are igneous and millions of years old. The speaker, it later turns out, is not a geologist doing his thing but a professor of economics at Brandeis University.

When he finishes, there is a thoughtful, devotional silence, a few hushed "wows." Soon, another member, a psychiatrist, begins to talk about the notions of creation held by Indian tribes in South America.

**Modern hazanut**

Between the different portions of the service, such as *Rocks and Indians*, a cassette tape recorder groans modern *hasanut*: "One More Time to Live," by the *Moody Blues*; "Bridge Over Troubled Water" by Simon and Garfunkel; "Changes" by Phil Spector. The singers, unlike some cantors, are all in good voice.

When Tom Rush has warbled the last note of "Mother Earth" the recorder is switched off and prayers are read in English. The members call upon G-d to give them the strength to fight pollu-

tion, crime in the streets, rats in the slums, bombing in Vietnam and just about any other contemporary problem you might think of. The prayers are non-partisan and no one openly prays for Nixon's defeat and victory for McGovern.

Neither the folksongs nor the prayers can hold the children down. They leave the laps of their parents to play hide-and-seek in the brush and woods surrounding the outcrop. To shut them up, one of the mothers hands out apple slices dipped in honey. This is a mistake. When the kids are called back to listen to the blowing of the *shofar*, their clothes and hands are covered with honey. To ward off disaster — bees are beginning to buzz around — a mother closes the jar and orders the children to clean themselves up.

which threatened the group for a short time was the desire of two members to turn it into an encounter session. The other members were furious. Outside of group meetings once a month and the celebration of Jewish holidays the members have little to do with each other socially. Except for the two who wanted the encounter session, there was no desire to expose themselves to each other, and the group remained essentially religiously oriented.

Yom Kippur promised to be a quasi-encounter session: hence the low attendance. There was another reason as well. Since there would be no specifically Jewish activities, there was no point in bringing the children. This entailed finding a babysitter. Never an easy task at the best of time, it would be nigh impossible on Yom Kippur.

blacks, the war in Vietnam, etc. Translating their care into action they are all politically and socially active in the community and engage in work with organizations and political figures that will further the ends they advocate.

The members of the group may disclaim membership in the middle class, but the nap on their wall-to-wall carpeting is no less thick than that of those they attack. Professionals to a man — lawyers, doctors, teachers, bankers — they own their own houses and in some cases two cars. Neither parents nor children lack for anything. Still, materialism can be tempered. Limits can be just grievances of the Palestinian group, the limit is the million dollar temple and the congregation's concern with the mortgage on it, and not much else.

wine and bread, the lulav and etrog. In leading the prayers, the rabbi turns to the east. He explains to the children that he does this because the sun rises there. No one questions him, but my Israeli wife is irritated. She whispers to me that we could just as easily turn to the west, since the sun sets there.

Fuel is added to the fire when she reads the sermon the rabbi distributes to us. It is the one he delivered on Yom Kippur to the small congregation he leads, which has no connection with the group. The sermon deplores and strongly condemns the Munich massacre, but finds the use of such tactics not surprising. The Palestinians have been ignored by men of good will and violence is their only alternative. Nor should we be surprised if the villagers of Bir'in and Irit resort to such methods if their rights are ignored. My wife has no patience for this metaphysical hand-sitting, which ultimately finds all of us responsible for the murders at Munich. We soon leave.

**JUDAISM ON THE ROCKS**



After the children have licked themselves clean, a cake is brought to the centre of the clearing. It's covered with gobs of chocolate frosting. Rosh Hashana is the birthday of the world, and this cake is in honour of the world. Five candles on it represent the five millennia the world has seen. The candles are lit and the wind is allowed to blow them out. After we sing happy birthday dear world, we eat a bit of cake and drink a glass of wine. Prayers are said over each other, they can't bring themselves to participate in any of the activities, secular or religious, sponsored by the temples.

After a few minutes of polite conversation, four of the six members wander off with their pads of paper to meditate. I talk with Ron and Joan. We talk about why they belong to the group. There are the kids, naturally. They come home from school and want to celebrate Christmas. And if they can't, the kids who want answers. The parents want them as well. The kids act as a catalyst for their parents' dislike of their own ambiguous position. On the one hand they are Jews, yet, on the other, they can't bring themselves to participate in any of the activities, secular or religious, sponsored by the temples.

Those members who had gone off to meditate return. For a few minutes I talk about Reconstructionism, which no one has heard of, and then one fellow expresses a desire to read what he has written. He describes how he has grown as a Jew in the past year. Prior to his participation in the group's activities, he had regarded Saturday as just another day. Within the past few months, though, he has come to feel that the day is special. He now refuses to work on the Sabbath. Somewhat self-consciously, he reads the last sentence of his paper: "I am a Jew." When he finishes there is a silence. No one seems to know what to say. Someone finally mentions that it's one o'clock and her babysitter is waiting. The babysitters of the other couples are also waiting and we break up.

**Group's history**

The Jewish history of the Marblehead area reads like the Book of Leviticus: dissidents from Temple Beth El (conservative) begat Temple Israel (conservative); Temple Israel begat Temple Sinai; (conservative) while dissidents from Israel and Sinai begat Temple Emmanuel (reform). To join a temple is to become part of the middle-class Jewish establishment, whose chief concern seems to be the building of bigger and more elaborate temples — halls, really, that are only filled on the High Holidays.

Those within the group reject the notion that they are middle-class. And contrary to their counterparts in the temple, they care — about ecology, the poor, the

Two years ago the members of the group were Jews in name only. Two of them had even been Unitarians at one time. Since then, the members have come a long way. Besides coming together for the celebration of the Jewish holidays, they meet once a month in the form of a study or discussion group. On a personal level, some observe the Sabbath, while others limit themselves to lighting the candles. The chief guideline is for each person to do what he feels most comfortable doing. Dogma of any sort is anathema.

Many people in the Marblehead area join a temple in order to send their children to the temple's Hebrew school. The members of the group, however, have no wish to send their children to these schools. They themselves had gone and had found the experience painful, dull, and, to use a word that one hears so frequently nowadays, irrelevant. It is not an experience they wish to impose on their children. Instead, their children meet once a week to learn Bible stories — even though some of those manifest a deplorable degree of violence — and to study Hebrew. The latter activity is being carried out in true American fashion. Each child has been equipped with a tape recorder with tapes in Hebrew and English. The children are serving as a pilot group for a Japanese manufacturer of educational instruments interested in breaking into the American market.

NO one is an expert on Aharon Maimon — but Yosef Gabor seemed closest to it.

A big, weather-beaten man who shows his 60 years, he has worked for nearly two decades at the Jerusalem Flour Mill, Inc. For 15 years he was chief miller and now, on pension, he is the firm's technical adviser.

He ushered me into the living room of his apartment overlooking Jerusalem's central bus station, offered me tea or coffee, and then asked the reason for my visit.

"I'd like some information about Maimon the engineer."

Gabor waited smiling slightly. The smile was too partial for joy.

"I've heard that you know him and his machine. What I want to know is how serious they are."

"There was no hesitation about Gabor's reply.

"If the invention is what he says — and I say if it is — it would mean a revolution in milling, one of the oldest industries on earth. And remember, when you talk about milling you're talking about the making of bread, so any change would be truly colossal."

\*\*\*

Aharon Maimon is an eccentric — or so I had been told by a friend who knew him. He lived alone, with no known friends, a brother abroad, and a very part-time job as an archivist. His life, it seemed, was his Machine, which he had invented and constructed himself and which occupied half his home and at least as much of his time and mind.

He was not a man to be visited easily — any visit was an event. So it took prolonged politicking — via our mutual acquaintance — to arrange that he open his door to me.

The door was in Givat Shaul, and Maimon's home was just a hut, a wood-stone shack that was barely shelter. It sat atop a rocky mound, looked at overgrown emptiness, and from its front — in large, black letters — it shouted the words "For You" (*le'ma'ancha*).

Meeting the man

I climbed the hill and knocked on the door. There was some clatter, a terse "Who is it?" and then, after the answer, Maimon.

He didn't look like the popular image of the eccentric inventor. A good-looking man, somewhere in his fifties, he was too well-preserved to fit the type; his face was rugged, his stomach taut, his dyed hair was combed to cover baldness. Only his eyes, green irises circled by a very thin blue line, bordered the bizarre. His look was focused inward, not outward.

"Yes," he said. "You are expected. Come. You see there is no space. But today it is not hot. When it is hot it gets like an oven and in the winter there is no protection. But you may sit there. You will excuse there is no space."

There was no space — only clumps of clutter. Tools, metals, bags, sacks, a desk, a bureau, some tables and chairs. On one of the tables stood a machine, and on one of the shelves lay some books on etiquette.

"Something to eat. There is chocolate and juice."

Maimon placed both on the table and explained that when he spoke of The Machine he never drank tea or coffee.

"Why?" I asked.

"There is more chocolate," he said.

We eased into a discussion of him by talking about what he had been. He'd come to Israel from Rumania sometime in the late 1930s; with him came an engineering degree from the Berlin Technical Institute. His "muscles were always in the head, not the body," but he spent his first years building roads, then worked in Tel Aviv and Haifa factories, and finally settled in Jerusalem.

"There is more," he ended, with a smile.

# Aharon Maimon's Secret Machine

with nods. "From morning till night. Very much more."

He stared at the years — and then at The Machine.

"I must build a bigger one," he said. "I will find money and build a bigger one."

He rummaged behind a pile of stuff and produced what seemed to be a folded metal table. Unfolded, it proved to be just that — with a few metal racks added to the sides.

"This will get money for a big machine," he said. "A small invention — but the mothers blessed me. Last winter I sold only ten — I started late. This winter I will make many more — and in many colours."

I hoped I wouldn't be forced to ask what it was.

"Diapers," Maimon offered of his own accord. "It can dry diapers and all else. It must be placed over a stove — a small stove. The stove heats the metal; the metal then heats all that is near it. Twenty-five pounds. They blessed me in letters."

Maybe, I thought: the wheel was simple too.

"What of the other machine?" I said, nodding at the one resting on the table.

"You will see it. You will see it," said Maimon. First you must know what it is.

"Man needs bread to live," he began — and there followed an hour and a half's lecture. Pamphlets were distributed — Maimon's own — as well as diagrams of the wheat grain and kernel. Much was instructive. Some was not. (For example, Maimon presented his list of every Biblical reference to bread: 200 entries).

"To make bread," said Maimon, "you have to start with wheat. You must take the grains and take off the husks. In the beginning they did it with stones — two stones rubbing against the outside. Then came machines — like today — they break up the grain, then sift out the husk. Now I have come. I have come with my machine. It scrapes off the husk — no breaking, no sifting. Just scrapes it off quickly and cleanly."

50 pct. saving

"WHAT the new process means," said Gabor, "is a saving of at least 50 per cent. Milling would take half the time and would mean about half the money. Also, the bread produced might be better — the wheat wouldn't have to be broken, re-broken, and then re-processed to be sifted."

\*\*\*

"THIS is The Machine," said Maimon, standing near it.

"What must you know?" and he showed a little closer.

"How long have you worked on it?" I began.

"My father was a miller. He taught me and I worked there. I went to be an engineer and planned The Machine."

"Then I came to Israel."

"Your father worked with you? Or you came alone to Israel?"

"In Israel I worked on my plan ten years..."

"Your family was in Europe?"

"Ten years I worked and I made this machine."

The machine — even up close — was like a mimeograph, like one of the early copying machines. A large barrel cylinder, was its main component, with



Aharon Maimon holds patent form as he talks to reporter. The Machine is in foreground. (Avi Oren Photos)

parts for inserting and extracting grain.

"Can I see it work?" I asked Maimon.

Maimon flicked a switch on the wall. The Machine began growling a grinding sound.

"That is how it works," he said. "You put grain here. It comes out here."

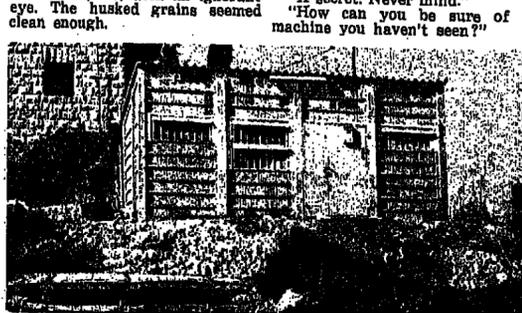
"Can you put some grain in and show me," I asked.

From some bags on a shelf, Maimon took out two fistfuls of something. He emptied both hands on a table and reached for a magnifying glass.

"Very nice," he cooed a few times, viewing the grains through the glass. "Very nice. Very nice."

He gave me the glass and an explanation. "Those on the right are with the husks on; those on the left are after The Machine."

I looked, but with an ignorant eye. The husked grains seemed clean enough.



Behind these doors, Maimon guards his secret.

A Jerusalemite tells almost all about his revolutionary grain-husking invention to AVI OREN.

"I can't help. I cannot. Ten years I worked and now I will not. When it is time the secret will be told."

\*\*\*

"I GUESSED his secret," said Gabor, leaning forward in his chair. "It has to do with how he treats the grain before putting it into the machine. I promised I would tell no one."

"Then you've seen the machine at work?"

"No, he still wouldn't show me that I don't think he's shown anyone."

"Then what can you believe?" I asked.

"The patents are genuine," Gabor answered. "The samples of grain are also his — the machine husks grain beautifully. The question is: what percentage of grain. He may be showing the 20 per cent that came out very beautifully and hiding the 80 per cent that didn't. It also may take too much time with his machine. These are things you can't know until you see it working."

\*\*\*

"MAIMON," I said, my head shaking slightly "how do you expect to find a manufacturer if you aren't willing to show them the product?"

"Never mind," said Maimon. "I have time. We have time. We have waited so long. We can wait longer."

"Have you had investors until now?" I asked.

"Many people. Many, many people. But they are not serious. I have not the time for them. Myself, Myack from Germany — but I left them. And from Italy — never recovered. The building boom that hit Eilat after the war produced a number of new hotels, in contrast to which the 'Queen's' shabbiness, sloppy service and unattractive cuisine made an even poorer showing. In mid-1970 it was downgraded from four to three stars, after repeated warnings about complaints from guests. Two years ago it was placed under the management of M'lonot, with no appreciable improvement in its standards. It was put up for sale."

Price of idea

"What do you want for your idea, Maimon?"

Maimon paused; he had to think about it.

"I must have a factory that will be my partner." — I smiled.

"What'll you do with the profits?"

"I will build a synagogue and name it for my parents."

Silence. Silence uncontested.

"I will buy some place to live and work. Not like this — so hot and so cold. Maybe I will marry. I read in the newspapers — I have it, I know — about someone 100 who married a girl who was 21. I have time. I have much time. I saw in the paper — I cut it out — that a man in Russia was 150."

Maimon smiled — very slightly.

\*\*\*

YOSEF Gabor looked away. "It's a matter of trust," he said. "I mean, no one came in better faith than I did. I saw the machine, I gave him my advice. He needed money for some new parts and I gave him a few hundred pounds of my own. Take it, I said. I want nothing. And then he left — never saw him again."

Gabor looked even farther away.

"In Hungary I was working on such a machine. I made a model that was 40 per cent effective and was working hard on perfecting it. I destroyed everything before Hitler took it."

"Five years ago — another chance. I thought maybe I would be able to see it. I mean, for a miller it means something."

Gabor smiled that very slight smile. What was missing was more than joy.

In October, a young man named Avner Tomer paid IL7m. to become sole owner of Eilat's Queen of Sheba hotel. Born in Eritrea of Yemenite parents, Tomer earned his first million at 24, and today says that he is worth 'much more' than the IL5m. at which his wealth is estimated. Tomer has his fingers in a number of financial pies, but the 'Queen' is the only one he's involved in by himself. GEORGE LEONOF reports.

# The Queen



Avner Tomer on the pool deck, with the Queen of Sheba in background.

(Leonof)

ELIAT'S Queen of Sheba was built nine years ago as the Red Sea port's most luxurious hotel. It began to go to seed in the economic slowdown that preceded the Six Day War and never recovered. The building boom that hit Eilat after the war produced a number of new hotels, in contrast to which the "Queen's" shabbiness, sloppy service and unattractive cuisine made an even poorer showing. In mid-1970 it was downgraded from four to three stars, after repeated warnings about complaints from guests. Two years ago it was placed under the management of M'lonot, with no appreciable improvement in its standards. It was put up for sale.

Avner Tomer decided to buy the 100-room hotel after negotiations lasting only 24 hours — snatching it from under the noses of several other "interested parties."

Among them, Hachsharat Hayishuv (Israel Land Development Co.) As soon as the transaction became known, one rival bidder offered him IL8m. for the property. "I can already get IL12m. for it," he now says with a wide grin.

Painstaking check

If the actual turkey-talk was over in 24 hours, Tomer's investigation of the property and its prospects took much longer. He had a team of economic and technical experts study the project from every angle. They reported back that:

• The four-storey concrete building was of especially sturdy construction, unmarred by a single crack, and could be built up to 16 storeys.

• The 20 sea-front dunams on which it stood — by far the town's largest hotel property — were worth IL200,000 each under the Land Authority's long-term lease provisions, and double that as outright private property. It was private property.

• Nothing but neglect and mismanagement prevented the hotel from operating at a profit.

• It was, in fact, a bargain.

• The others may also have come to the conclusion that it was a bargain. Tomer conceded, "but they were slower to act. I also consulted, but I decide alone, without requiring the approval of a committee, a board, or some other executive body."

• It was also his lone decision to be made. He was completely, from general manager down to dishwasher — because he found the existing personnel unsatisfactory.

• He had no qualms about juring the best from other hotels in town, but the nucleus was brought from Tel Aviv — people with whose records he was personally acquainted. Among the new staff were several Ethiopians, many of whom leave ship as soon as they dock in Eilat in order to find work in the labour-short town.

• The manner in which the hotel was whipped into shape gives an insight into Tomer's methods. The Queen of Sheba was not closed for a single day after the takeover on October 1 this year.

The new general manager, Lazar Rosenthal, says that in addition to the total turnover of staff, equipment worth 2 million pounds was removed, 2 million pounds worth of equipment was installed, the kitchen thoroughly overhauled and the spacious patio repaved. The large swimming pool was scraped and repaved — "all this without the guests being inconvenienced."

Most of the work was done at night, with Tomer on one occasion stripping to the waist to give a hand in moving furniture.

It helped, of course, that half the 100 rooms were occupied by movie crews ("Billy Two Hats" and "Sabra Command"), who left for their sets at crack of dawn, to return after dusk.

Tomer tries to go down to Eilat for at least part of each weekend to inspect progress ("Friday and Saturday morning are also working days in Europe, as you know, and there are constant telephone calls"). He declares categorically that the hotel now provides the best food and service in Eilat — "though there's still room for improvement."

Certainly both are of a standard that would do credit to a high-grade establishment, and the Tourism Ministry has not been slow to appreciate the fact. The fourth star has already been restored, the millionaire hotelier reveals. "But I'm not using it until the renovation is complete."

New in the business, he has already had a set-to with travel agents over raising the price of meals for excursion groups. "They told me I don't have to serve them the same fare as is offered hotel guests. But I won't have two standards. Besides, members of touring groups may return as guests."

Renovation, as planned, is to be both extensive and rapid. It has been entrusted to David Degener, the architect whose work includes the Habimah Theatre and the Tel Aviv Museum. The im-

mediate schedule calls for a completely refurbished, refurbished hotel by January 15, including fountains and dense foliage in the public section and a new snack bar. In the bedrooms, work is proceeding on five at a time. Most of the new equipment, to cost about IL2m., is being pre-fabricated, and will be installed "almost imperceptibly." Longer-range plans include expanding the hotel to 400 rooms, with self-contained cottages for families, cabanos skirting the beach, a night club and a fish restaurant.

\*\*\*

THE young financier appears almost entranced by all the space he has acquired at a time when "all other sea-front hotels in Eilat are allocated not more than four dunams." He dropped a dozen other business offers to buy the "Queen," and plans to rebuild its derelict tennis courts, and set up volleyball and basketball courts and a maritime club.

"I myself haven't relaxed in years," he muses. "Nor did I have a childhood in the accepted sense."

As a child in Rishon he invariably inclined towards older boys, but spent most of his free time reading.

His father, who had two other sons and a daughter, owned a grocery, was comfortable off, and let Avner have all the books he wanted. If he displayed any remarkable trait up to the time he went into the army, it was this love of books, which now and then included works on economic subjects.

Settled for paratroops

Tomer's imperfect eyesight torpedoed his bid for the Air Force, and he settled for the paratroops. He was accepted into an officer's course, did reasonably well, but was thrown out "after telling some instructors what I thought of them." He rejected an offer to rejoin the course, and dropped the idea of making the army his career. He completed a profession but got rich-quick notions which he shared them with his army mates, earned him only ridicule as a megalomaniac.

In fact, the best he could do was to find work as a door-to-door life insurance salesman in Tel Aviv. He fared poorly in that year of economic slowdown, and a move to Haifa with his wife, whom he met shortly after leaving the army, did not turn out to be a change for the better.

June, 1967, found him in Jerusalem — back with the paratroops for the duration. Short as it was, it sufficed for Tomer to decide that the time was ripe to test some of his ideas.

Because of the credit squeeze of the mid-sixties many industrial enterprises were working at a fraction of capacity for want of operating capital. There was money galore in private hands, but the economic uncertainty deterred investors. Tomer was convinced that the situation was ripe to be exploited by someone who could bring this demand and supply together.

Tentatively, he contacted industrialists, contractors, and other businessmen known to be hamstrung for lack of funds. What he asked was whether they could provide the bank guarantees if he could find the money — at 20 per cent. The interest did not seem excessive in the money-tight market, and there were many potential takers.

With provisional bank guarantees in hand, and a IL3,000 loan from an uncle, Tomer began to advertise in the press for capital, offering a cast-iron-guaranteed 16 per cent return. The response was unexpected. Offers of money poured in, and they came in all sizes, ushering in a period of frenzied activity. With no business address, Tomer would rendezvous with the "capitalists" in the cafes of various towns, then rush back to the borrowers.

Once the general terms of the loan were agreed upon and his cut assured, he would bring the two sides together to clinch the deal.

Within a year, the match-making earned Tomer — still without an office — his first million. "Incomparably the hardest of them all," says the five-per-cent financier.

By now he could no longer do without help. He opened a small office with a girl as a general clerk. He was "in" with "big capital," looking for large-scale investment, and had to discriminate. He also found that the larger investors, even at the outset, wanted more from him than a bank guarantee. They required details of the enterprise they were being offered.

Tomer stayed in the game, employing accountants and economists to check on each enterprise in Israel, but because it can occur only in Israel, he eventually was seen parked in Tel Aviv's busiest thoroughfares in a loan conditional on the total contravention of parking regulations.

Tomer dresses conservatively, and his Mount Carmel villa is not ostentatious. His rump-sterned, red Mustang Mach-1, however, is somewhat more prominent. Not only because it is one of the few in Israel, but because it can occasionally be seen parked in Tel Aviv's busiest thoroughfares in a loan conditional on the total contravention of parking regulations.

Tomer has one hobby. He paints, usually at night, for relaxation. He still reads, but no longer at random, and boasts of a "perfect" memory. A frequent commuter to Europe, he says he can finish a book of several hundred pages on an economic subject on a flight from Lod to Geneva — "and you can test me on any page."

He speaks quietly but rapidly and authoritatively — aggressively, some think. He believes in team-work and cooperation with his staff, and a personal involvement in their affairs, but he leaves no doubt about who is boss. As with the "Queen of Sheba" purchase, "I decide alone."

Tomer dresses conservatively, and his Mount Carmel villa is not ostentatious. His rump-sterned, red Mustang Mach-1, however, is somewhat more prominent. Not only because it is one of the few in Israel, but because it can occasionally be seen parked in Tel Aviv's busiest thoroughfares in a loan conditional on the total contravention of parking regulations.

Tomer stayed in the game, employing accountants and economists to check on each enterprise in Israel, but because it can occur only in Israel, he eventually was seen parked in Tel Aviv's busiest thoroughfares in a loan conditional on the total contravention of parking regulations.

Tomer dresses conservatively, and his Mount Carmel villa is not ostentatious. His rump-sterned, red Mustang Mach-1, however, is somewhat more prominent. Not only because it is one of the few in Israel, but because it can occasionally be seen parked in Tel Aviv's busiest thoroughfares in a loan conditional on the total contravention of parking regulations.

Tomer dresses conservatively, and his Mount Carmel villa is not ostentatious. His rump-sterned, red Mustang Mach-1, however, is somewhat more prominent. Not only because it is one of the few in Israel, but because it can occasionally be seen parked in Tel Aviv's busiest thoroughfares in a loan conditional on the total contravention of parking regulations.

# HOW TO TURN POWDER INTO GOLD

By NURIT ALMOG

Scientists tend to be secluded in their research institutions and laboratories, far away from the rush of the world and certainly oblivious of the housewife's problems. However, a few years ago, a group of European scientists got together and came to the conclusion that it was their duty to do something that would be of direct benefit to everyday life. The idea took shape within the framework of an institution called "Monde Selection".

In English, the name would mean something like "World Selection" or "Choice of the World" and the setup is undoubtedly true to its name. Once a year experts and scientists from all over the world meet in Brussels. They examine samples of competing products from many countries and subject them to a very thorough examination in their laboratories. To the very best products they award bronze, silver or gold medals (just like at the Olympic Games). They express in this way their appreciation to the producers who supply to their customers articles of really high quality for their money.

For several years now "Monde Selection" has also been testing Israeli products. This fact is in itself a compliment to the Israel industry in that it has been found worthy of being put to the same test side by side with the world's foremost producers. But so far, only a few chosen products of the Israel industry have been honored with medals of "Monde Selection".

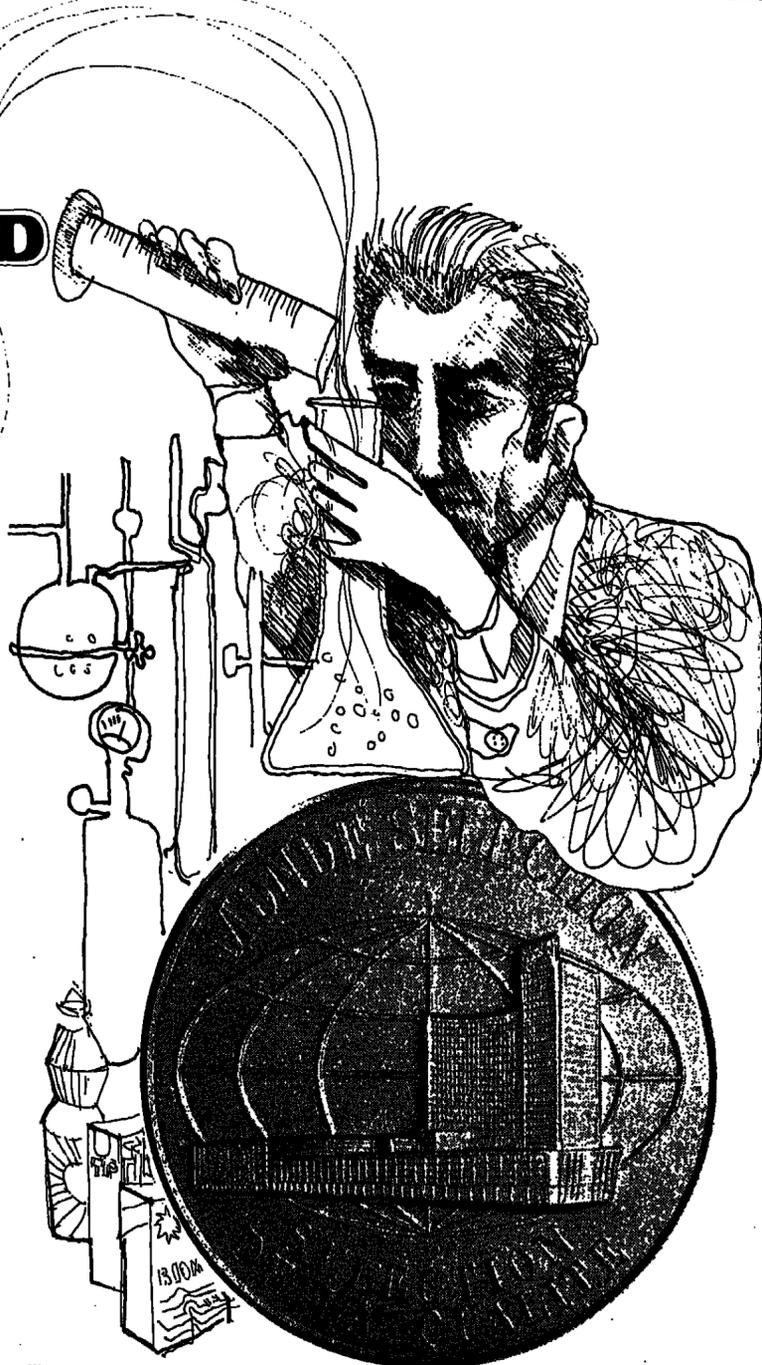
## AN IMPRESSIVE CEREMONY IN GENEVA

This year three Israel products have been awarded gold medals, the highest distinction, and two other products have won silver medals. The fortunate winners are all Kleen products, well known to every Israeli housewife.

The articles that have been assigned gold medal awards are the machine-washing powder *Tip*, the Bio-containing washing machine powder *Biomat* and *Traklin*, the fluid detergent for floor cleaning. Silver medals have been awarded to the hand washing powder *Galit* and the *Kleen Paste* for kitchen ware and general cleaning.

Even the sedate jury of "Monde Selection" could not help being jogged out of its cool composure by this impressive achievement. The official letter sent to Witco Chemical, the Haifa Company which produces Kleen products, included expressions of "cordial congratulations on this important success" on behalf of the jury and its President. Appreciation of the Israeli attainment was again vividly expressed on the occasion of the splendid medal awarding ceremony which took place in Geneva.

Mr. Yaacov Lublinski, director-general of Witco Chemical Ltd. which manufactures Kleen products, could not quite conceal signs of gratification. "It should be noted," he said, "that this is not the first time that we win medals. Already in 1970 we succeeded in getting our first gold medal. It was awarded to our *Bio-Plus*, *Tip* and *Biomat* achieved only bronze medals on that occasion. We did not rest on our laurels; on the contrary, we were determined to do everything possible to prove worthy of greater recognition the next year. And indeed, in 1971 we were considered to merit higher awards. Whereas *Bio-Plus* was again awarded the gold medal,



*Tip* moved up a grade from the bronze medal of the year before to a silver medal. A new product of ours, the multi-purpose cleaning liquid *Kill* also fetched a silver medal, while a bronze medal was awarded to our paste for general cleaning purposes. We again felt that this was not enough and so we mobilized our scientists and laboratory workers in an endeavor to ensure further improvement. Now we can see the results of these efforts: the paste has climbed up from a bronze medal to a silver medal, while *Tip* has been upgraded from a silver medal to a gold medal. *Biomat* jumped up to the gold medal level and our new floor cleaner *Traklin* got another one.

## THE MAN WHO NEVER SAYS ENOUGH

And so, the Israeli housewife who opens a packet of washing powder to get out of it the required amount, is now entitled to a

feeling of pride that her washing products are counted among the best in the whole world and that she is using products that are worth gold.

"Are you satisfied at last?" we asked the Director-General. "Of course not" replied Mr. Lublinski. "As far as quality is concerned, standing in one place means falling back. Recently we have modernized complete production lines our main objective being a further step-up in the quality level. The Israeli housewife depends on us and we consider this trust as entailing a heavy and binding responsibility."

However, notwithstanding the "heavy responsibility" to which he referred, we had the impression, as we admired the gold and silver medals on the table, that the smile on the face of the Director-General did express a good deal of satisfaction.

# EBAN'S VIEW OF ISRAEL

THIS book is a complement to Mr. Eban's earlier "My People", and it deserves to attract the same large circle of readers. It has been admirably composed, printed and bound in full colour and almost 100 in black and white. Some of the photographs may seem familiar, but they are none the less apposite for that. They enrich a book which is clearly designed to have a wide appeal.

It is not easy to compress the events of 25 years into little more than 250 pages (excluding the pictures), but Mr. Eban has made his survey as all-embracing as possible, and there is not much in it that is missing. It is written in his own characteristic style, very reminiscent of his speech, with the occasional touch of humour or sly malice to enliven it. (He recounts how Ahdut Ha'avoda split off from Mapai in 1944 "for ideological reasons, which were sometimes obscure, as well as for motives of personal rivalry, which were always clear".)

It is only natural that Mr. Eban should devote the bulk of his narrative to foreign affairs, that is to Israel's confrontation with the Arabs, its relations with the Great Powers, historic debates at the U.N., the political background of the wars of 1948, 1956 and 1967. His presentation of Israel's case is orthodox and convincing, his facts authentic, his judgment of others moderate and objective. He is unflinching in his tributes to Weizmann, Ben-Gurion and Moshe Sharet (his pen-picture of the last-named is particularly moving), and he keeps himself tactfully in the background, even when describing events in which he played a major role. Not every protagonist in the drama of Israel has shown this measure of reticence when it has come to depicting the part he played.

The story begins, naturally enough, on 14 May 1948, with the proclamation of Israel's independence in the old museum at Tel Aviv, and it continues right down to our own day — with a reference here to the massacre at Lod airport just six months ago. Mr. Eban recounts Israel's trials and tribulations, all

"MY COUNTRY" (The Story of Modern Israel). By Abba Eban. Weidenfeld & Nicolson. 304 pp. £3.75.

Reviewed by Walter Eytan

the difficulties and the heart-ache, with the same regard for truth as the victories and achievements. The book contains a certain number of statistics, of "facts and figures," and one or two illustrative graphs, but it is not of course intended as a work of reference. Yet the level of accuracy is very high, and even the proof-reader (though a sharp eye will fault him here and there) has come close to Mr. Eban's own standards of perfection.

Mr. Eban, quite rightly, never allows us to forget the uniqueness of Israel — in its history, the complexity of its people, the problems it has had to face, its place among the nations (in particular at the U.N.), its Jewishness, its domestic complications. He gives praise where praise is due, but he does not hesitate to criticize, and he does not gloss over the less laudable aspects of the country. Who will disagree with his view that "the sea-shore at Tel Aviv is almost too brightly to be believed"? And he has a full-page photograph of Haifa Bay with the caption: "The view from Mount Carmel... has inevitably been impaired by industrial progress." When he adds that Israel has had "to pay a price for development," it would only be fair to ask whether the price might not have been somewhat lower.

We learn a great deal about the complexity of Israel society, made up not only like all others of young and old, rich and poor, but of people of such varied origins and culture, of those who are religious and the majority who are not, of those who remember the days when the country was Palestine, ruled by a foreign hand, and the great bulk of today's population who were either not born at the time or not born here. There are those who still feel the mystery and mystique of Israel, and speak of miracles; and the masses of youngsters who have

a completely matter-of-fact view of it all — and in consequence ask themselves questions which to this day do not trouble Zionists of the old-fashioned kind. Mr. Eban, who is himself in his mid-fifties, is admirably placed to do justice to them all. He was privileged to play an exceptionally brilliant part in the events that led up to the establishment of Israel, and has not ceased to play such a part ever since.

This is a book which will certainly have all the success it merits — and merit all the success it has. I hope that the text will not be overshadowed by the excellence and variety of the illustrations. There is an unforgettable colour photograph of the children of Kibbutz Gadot, walking down after the Six-Day War to the Jordan River, which adjoins their homes. For the first time in their lives. Just as eloquent, though in a wholly different way, is a black-and-white picture of "the Eppresso Generation" on Dizengoff Street, Tel Aviv: delightful, care-free youngsters, who in fact bore the brunt of the fighting in 1967. Any reader who just leafed through the illustrations could be understood and forgiven, but he would be missing a clear, compact and comprehensive account of Israel's first 25 years, set against the background of Jewish history and the contemporary world scene. This would be a pity, for few men are as qualified as Mr. Eban to give us so rich an account with so much knowledge and such felicity of style. He has written a book in which there is very little tendency to exaggerate, where the emphasis throughout is on what is true and real, and which, even for those who have lived the life of Israel with their eyes wide open during these 25 years, serves as a useful and sometimes surprising reminder of all that has happened and has been achieved.



Yosef Tekoah and Abba Eban fight the good fight in November 1970.

## FAR-FLUNG JEWISH WORLD

JEWIS IN REMOTE CORNERS OF THE WORLD by Ida Cowen. Englewood Cliffs, New Jersey, Prentice-Hall. 328 pp., \$7.95.

Reviewed by Matthew Nesvicky

THE opium trade in Singapore some 180 years ago was wholly in the hands of the Jews. It was then perfectly legal. Today in Malaysia, the Jewish mourners light *yahrzeit* candles made from coconut oil. In Japan, two villages called Menashe and Goshen may or may not be peopled by remnants of the Ten Lost Tribes. In Afghanistan, a penitent suffers 39 lashes in the day before Yom Kippur at the hands of his rabbi (whether or not he must sit through a sermon the next day we are not told).

These are some of the tidbits which Ida Cowen discovered as she searched out Jewish communities in far-flung corners of the globe. Her entertaining book is the result of her travels to some 36 countries; portions have appeared earlier in shorter form, including in *The Jerusalem Post*.

Jews, we find, often settled in the most exotic locales for the most prosaic reasons. It was usually the opportunity for a promising retail outlet that brought Jewish businessmen to such places as Tahiti or the Fiji Islands or the gold fields of Australia — although a good many Jews were brought to the latter's shores on prison ships.

Thereafter, the Jew generally took one of two routes: he either prospered and founded a proudly Jewish dynasty which was to play a major role in the civic and political life of his adopted land — or he just assimilated and disappeared from Mrs. Cowen's scrutiny. The fact is that most of the communities on which Mrs. Cowen reports are dying. Indeed, towns which once had substantial Jewish communities are often on their last legs when the author arrives; once proud synagogues echo with the hollowness of half a *midgan* on a Shabbat morning; frequently Mrs. Cowen is alone in the women's gallery. And since the book falls in the hands of the Jews. It was gathered mainly in 1961 and 1966, the reader can only wonder if any of the communities mentioned in the book are still there.

Cowen is alone in the women's gallery. And since the book falls in the hands of the Jews. It was gathered mainly in 1961 and 1966, the reader can only wonder if any of the communities mentioned in the book are still there.

The doughty Mrs. Cowen invariably succeeds in finding some Jew somewhere. In Bangkok, Manila, Burma, Izmir, Istanbul — Mrs. Cowen manages to find a kosher meal served in a warm, friendly home that has not forgotten Father Abraham's kind of hospitality.

She frequently finds much more, as for instance, the impoverished Afghani who, although a layman, has dedicated himself to keeping Hebrew alive among the young or generation — or the villagers in remote corners of Turkey who live in a sea of Moslems but manage to tread water, buoyed up by the latest news broadcast from Israel.

We also get tantalizing snatches about some of the great families of Iran, India and the Far East — Sassoon, Elias, Hacoheh — and there by must hang a tale to equal that of the great European and American Jewish millionaires. The story of "Their Crowd" is still to be brought in popular form to English readers — and the tale should be a good one. Mrs. Cowen, who is nearly 70, has given her book a clear grand-motherly cast. She says a lot of attention to furnishings, is not above tossing in a recipe or two on occasion, and once in a while she goes into a kind of Chamber-of-Commerce chapeau about the scenery. The photos also have a naive snap-mindfulness as often on their last legs when the author arrives; once proud synagogues echo with the hollowness of half a *midgan* on a Shabbat morning; frequently Mrs. Cowen is alone in the women's gallery.

## BASSANI'S ITALIAN JEWS

IN this collection of short stories, Bassani, famous for his novel "The Garden of the Finzi-Continis," gives us a series of representations of life in the Jewish community of Ferrara and of its immediate surroundings. An attempt is made by the author to broaden his narrative interest by introducing some non-Jewish characters and themes, but his authentic poetic world remains the microcosm of his community and its members during the Fascist period, which saw the near-destruction of Jewish life in Italy. Against the background of this crisis, existence takes on special meaning for the author and is put into the wider context of the ageless Jewish experience.

The opening story is set in the years between 1934 and 1945. In it we meet Egile Levi-Mizil, an old maid of 38, who has constantly refused to get married for various reasons, until the arrival of Yuri Rabinstein, a young man from the Ukraine. At first he and his parents ask only for temporary hospitality in Italy, as they plan to travel on to America or Palestine, but, as the years go by, their "temporary" stay becomes permanent. In fact "they did not set out again at all on the roads of the big, wide world, and their names, together with those of the 138 Jews deported by the Germans from Ferrara toward the end of 1943, can be seen on the great memorial plaque on the facade of the Jewish temple on Mazzini Road."

Despite the imminent tragedy, life went on: before the deportations, Yuri had married Egile, who survived the camps and the horrors together with her newborn child.

Giorgio Bassani: THE SMELL OF RAIN. (L'Odore del Pioggio, Italian). Milano, Mondadori, 1972.

Reviewed by Jonathan Ferrara

This conclusion is significant, because the baby, named Yuri after his father, is symbolic of the rebirth of Jewish life and of future hope.

In the most important of the twelve stories, the one which gives the volume its title, one of Bassani's old characters, Bruno Latte, reappears. Born of a Jewish father and a Catholic mother, the psychological portrait of this character is a perfect study of the assimilating Jew. Alienated from his Jewishness, he prefers to keep at a "safe distance" from Jewish life. On the occasion of his uncle's death, only his father's insistence persuades him to attend the funeral. Contact with his family only sharpens his feeling of alienation. He has definitely set his sights on the non-Jewish world. He knows that since the introduction of the racial legislation of 1938 his pursuit of an "Aryan" girl called Adriana could land him in jail.

His pursuit of the girl becomes paradigmatic of the whole pattern of relationships between assimilating Jew and the Gentiles. Even in his humiliation by the gentle Italians, (Bruno has meanwhile become completely ostracized by his fellow-Jews) the assimilationist cannot or will not give up his pursuit of "nor-

malization." In an episode at the beach this aspect of the relationship is well defined: "Adriana was big, tanned, calm, and strong, while he, Bruno, was nervous, skintny and pale. For many reasons he could hardly help but appear as someone of unswerving character. A very bad swimmer, he waded in the water a few steps from shore, patiently waiting for Adriana, the Aryan vamp... to come back to dry land."

Bruno's relationship with Adriana becomes strained beyond repair. But it is only at the last encounter with her younger brother that Bruno realizes the futility of his pursuit, when by chance he notices a Swastika on the boy's bicycle. His position has become untenable: he has reached a no-man's land between the Jewish community from which he has cut himself off, and an Aryan world which has rejected him. At the end Bruno finds himself at the margin of the worlds, in complete isolation.

The rest of the volume follows the typical biographical pattern that the reader has come to expect from Bassani: the encounter with Fascism, the ambivalence of Italian Jewry's attitude towards it, and the final rejection of it as it becomes more violent and anti-Semitic.

The humorous anecdotes told by the author about himself at the end of the volume lack the historical significance and insight that characterize his more authentic and poetic picture of the world drawn in the two central stories.

Jonathan Ferrara is a Lecturer in Italian Literature at the Hebrew University of Jerusalem.

# FROM THE BLACK GHETTOS



James Baldwin.

CULTURAL nationalism and the polemics surrounding it always threaten to divide the black liberation movement. "Black Poets and Prophets" starts the dialogue that "New Black Voices" complements. Both of them are an invitation to explore the dynamics and diversification of the new currents in black writing and thinking, black culture, which cannot be done by one or two books alone.

Theory, practice and aesthetics — there are a myriad of paths to revolution. Earl Anthony warns in his introduction to "Black Poets and Prophets" that "if we attempt to react to construct a cultural nationalism that reacts to a detrimental points of our survival culture (like the shooting dope), which have become entrenched because of our oppression-exploitation we begin to defeat our own purposes." There follow intriguing, if difficult, essays. They are difficult not only in purpose. I have a suspicion that they were really meant, if not exclusively, mainly for the eyes of black brothers. They delve into psychology and history, definitions and aesthetics. They include contributions by some

of the same people who were blindly raging a few years ago — their rage, at least in this volume, has found a somewhat intellectual combustion.

For instance, there are Franz Fanon on "Racism and Culture," Stokely Carmichael on "The Highest Political Expression of Black Power is Pan-Africanism," Eldridge Cleaver on "The Land Question and Black Liberation," and Sekou Toure on "A Dialectical Approach to Culture." Cleaver explores the flaw in the approach of white liberals, radicals and black bourgeois in the concept of the American melting-pot, which completely ignores the distinction and contradiction between the white mother country and the black colony. He uses Malcolm X's land theory and the situation of the Jews at the time of Herod as one of his parallels for the situation of the black people in America and argues that functionally a return to Israel seemed as impractical as obtaining a homeland for Afro-Americans now seems.

James Forman also expounds on the example of the Jews in America who have been active-

## BRITONS SHALL BE FREE

**RULE BRITANNIA**, a Novel by Daphne du Maurier. London: Victor Gollancz, pp. 318, £1.80.

Reviewed by Dora Sowden

YOU'VE got to hand it to Daphne du Maurier. She's as smart as they come. Having 21 novels about the past and present to her credit, she has tackled the future in her twenty-second book.

She is clever enough not to go so far into the future as to leave us behind. The time of her novel is a few years ahead — not far enough, that is, for her to have to go profoundly into politics, history, social changes or other such difficult details. Yet inevitably, as she is dabbling in what is to come, she must turn prophetic — or fortune teller.

So we find that Britain has pulled out of Europe and the E.E.C. (We're not told what has happened in

Ireland). This has left the country so bankrupt that the British Government (we are not told who the Prime Minister is) has had to make a pact with the U.S.A. (no President named). It all spells itself out as a takeover.

Resistant to the idea that Britain should become a mere playground for American tourists are the Cornishmen, and particularly one family settled in Cornwall. Being too shrewd to keep the story floating on generalities, the author centres it on an aged actress who has six adopted sons and a granddaughter called Emma.

Daphne du Maurier is gifted enough never to write a dull page, but never achieves a great one — here anyway.

**NEW BLACK VOICES**, An anthology of contemporary Afro-American literature, edited by Abraham Chapman, New American Library, 1972, \$1.50, New American Library, A Mentor Book, 606 pp.

**BLACK POETS AND PROPHETS**, The Theory, Practice and Aesthetics of the Pan-African Revolution, edited by Woodie King and Earl Anthony, 1972, \$1.50, New American Library, A Mentor Book, 188 pp.

Reviewed by Joan Hooper

ly concerned with the growth of the State of Israel, "but we (an African people) are not concerned actively about the plight of our brothers in Africa." In his "Black Manifesto," Forman calls for reparations from the total white community in the U.S. to the tune of \$15 a head, giving a grand total of \$500m. to be spent on land, a black printing industry, advanced scientific and futuristic audio-visual networks, research centres, training centres, a National Welfare Rights Organization, a National Black Labour Strike and Defence Fund, a United Black Appeal, and universities. (This programme was actually presented and adopted by The National Black Economic Development Conference in Detroit in 1968.)

### The slaves

C.L.R. James explores "The Atlantic Slave Trade and Slavery." He notes that every people, every race, has passed through a state of slavery. Interestingly, the abolition of serfdom in Russia and of slavery in the U.S. occurred almost simultaneously. Oberlin College accepted blacks and women for the first time anywhere in the U.S. It seems to be useful to any people, once suffering has more or less come to an end, to put it into a historical framework and get on with the business at hand.

Imamu Amiri Baraka (LeRoi Jones) diagrams "A Black Value System": Unity, self-determination, collective work and responsibility, cooperative economics, purpose, creativity and faith. Self-determination, for instance, "to define ourselves, name ourselves, and speak for ourselves, instead of being defined and spoken for by others."

Larry Neal in "Any Day Now: Black Art and Black Liberation" speaks of culture: "...a cultureless revolution is a bullcrap tip. It means that in the process of making the revolution we lose ourselves." He means the destruction of the "white thing," the destruction of white ways of looking at the world.

### Dig this art

"When artists like LeRoi Jones (...etc.) assert that Black Art must speak to the lives and the psychic survival of Black People, they are not speaking of 'protest' art. They are not speaking of an art that screams and masturbates before white audiences. Instead, they are speaking of an art that speaks to us in terms of our feelings and ideas about the world; an art that validates the positive aspects of our life style. Dig: An art that opens us up to that beauty and ugliness within us."

"New Black Voices" does that. It is divided into fiction, poetry, criticism, and documents (statements of purpose of the Organisation of Afro-American Unity, Institute of the Black World, and the Black Academy of Arts and Letters). It is the companion volume to "Black Voices" (of an earlier decade) and reflects the latest stages of the exciting development of black self-expression and self-definition in literature and criticism. Like any anthology, it is a conglomerate of heterogeneous forms, amalgamated in blackness. It is a diversity of black sensibilities, modes of expression and independent thinking, as part of the conscious battle against the "myth of the black monolith" and the racist tendencies to squeeze a great spectrum of black humanity

into the false molds of a few Negro stereotypes." Its unifying feature is its attempt to convey black aesthetics.

It takes all forms. The poet Co-nyua:

"Confession to Malcolm"

### Killing Malcolm

I killed you Malcolm  
the first time I got locked  
inside my shit yellow complexion  
and laughed at all my black  
brothers  
who walked through life with  
glassy do's  
and morphia eyes.  
James A. Emanuel: "White Baby"  
WhatOHU care  
what I feel  
when I think I'll  
pull down the shades/on my  
mind  
turn my back t yr hand  
putcha outa my room  
Digya outa my life?  
Tom Weatherly: "mud water shaog"  
lightning in my eyes mama  
thunder in your soul

theres lightning in my eyes  
mama thunder in your soul  
I'm a river hip daddy mama  
dig a muddy hole.

Val Ferdinand talks about the aims of Bikartouth which started as a community writing and acting workshop, a black cultural organization, in 1968 in New Orleans. Eight of its poets are included in the anthology, and Ferdinand, its director, says, in the criticism section, that what they are doing is new, constantly moving, tapping a spoken verbal art that runs deep. They are intent on publishing at least one piece of any writer (black writer) who is interested in writing. The future will decide what is of quality.

James Baldwin tells "Why I left America" and Eldridge Cleaver reviews the book, "The Wretched of the Earth" by Franz Fanon. Maulana Ron Karenga writes about "Black Art: Mute Matter Given Force and Foundation." Johnetta B. Cole writes in "Culture: Negro, Black and Nigger," about soul. Soul is long suffering, soul is deep emotion, soul is the ability to feel oneness with all black people. "Soul then is the theme in black America which minimizes differences in class and political consciousness among Afro-Americans, for it is oneness."

These are an invitation to explore further the depths, tensions and polarities of black expression. New levels of sophistication and commitment can only be reached through investigation by discussion. This revolution has every reason to remain alive and fertile.

**REGBA-DIRAN**

**FOR TAX-FREE BUYERS!**  
Good News about all kinds of  
**HOUSEHOLD APPLIANCES**

OLEH-LANDIA, already well known among new immigrants is ready to help and advise you with all your duty-free shopping in Tel Aviv.

For your convenience we have opened a special new department for Cooking Stoves, Heaters, Refrigerators, Washing Machines, Television, Stereophonic Sets, Mixers etc. at DIBAN. Come and browse around. We are at your service.

**REGBA-DIRAN**  
30 Rehov Ibn Gvirol, Tel Aviv (Neot Aviv Building).

**OLEH-LANDIA**  
33 Rehov Hameleah George, Jerusalem, 4th Floor.

**"BRUSH-UP"**  
4 Week Hebrew Course  
Opening: **DECEMBER 31, 1972.**  
Intensive course for Old-timers  
and Ulpan Graduates  
in need of general language improvement

- \* Advancement in oral and written Hebrew
- \* Elimination of spelling mistakes
- \* Tanach and Hebrew literature

Residential courses at Hotel Hadar  
Residents of Netanya and vicinity are accepted as external students.

**PARTICULARS AND REGISTRATION:**  
Ulpan Akiva Netanya, Hayazelet Hasharon.  
Tel. (068) 25947, (068) 24506.

# Old City Yeshiva's thoughts

By ZVI BILLET  
YESHIVOT of advanced Tora study throughout the world publish every year a series of articles written by students and teachers, which deal with the material covered during the year. Such an undertaking has many aims. First, the students are challenged to think, explore, and discover new approaches and solutions to the difficult but always fascinating problems posed by various portions of the Talmud and its commentaries. Secondly, the teachers have an opportunity to express some of their own thoughts on a variety of topics, and to share them with students of other institutions. Finally, these publications link the efforts of the worldwide Yeshiva movement and serve as a reminder that the Tora is a rich and eternal document.

In accordance with this tradition, Yeshivat Hakotel has published four volumes of its appropriately named bi-annual Tora Journal, "Kotlenu." However, there are several features in "Kotlenu" which make it different, indeed unique among other journals of its type. It is the first Tora publication to be given out by Yeshivat Hakotel, probes the Tora's Yeshiva in the Old City since its redemption in 1967. Thus, it truly fulfills the prophetic vision: "The head of the Yeshivot Bnei Akiva Tora shall come out of Zion." It

also has many features in addition to the usual discussion of Talmudic problems. There are essays on the "Tanach," on modern Halachic questions, on Jewish thought, and on the central role played by Jerusalem in the Bible and in the religious life of the Jewish people.

### Many themes

A few examples of the broad range of subject matter covered by the 72 essays which appear in the four "Kotlenu" journals are in place. In the realm of Talmudic exploration one finds an article about "Shmitat Keaphim" by Aryeh Friedman in the first volume. More explicitly, this article surveys the question of the permissibility of attaching to a particular act a condition that will lead to the violation of the Tora. Since, according to the Tora, debts are to be cancelled in the Shmita year, a problem arises when one gives a loan on the condition that the debt not be cancelled in that year.

In the second volume, one finds articles by prominent Rabbinic leaders. Rav Aryeh Binah, founder of Tora Yeshiva in the Old City, probes the problem of making tea on the Sabbath in 1967. Thus, it truly fulfills the prophetic vision: "The head of the Yeshivot Bnei Akiva Tora shall come out of Zion." It

set, writes on the Pascal Lamb. The role of women in the miracles of Passover, Purim and Hanukka is also explored. Volume four contains articles which discuss many Talmudic problems in the area of marriage. Rabbinic power in this area is analyzed by students Yechezkel Cohen and Blitzer Shachori.

Essays on Biblical topics are also prominent in "Kotlenu." In the first volume, Yitzchak Levi compares the two great Jewish leaders, Moses and Joshua. The relationship between these two men has always been an intriguing problem in the field of Biblical exegesis and is still of interest to contemporary scholars.

A consistent contributor with considerable insight is to be found in Rav Yeshayahu Hadari, the spiritual supervisor of the Yeshiva. In the third issue of "Kotlenu" he discusses the Book of Lamentations, with emphasis on its place in the Aggadah. In volume four he presents an original interpretation of Psalm 27 from a historical perspective.

### Tea on Sabbath

Modern Halachic problems are also prominent in "Kotlenu." The problem of making tea on the Sabbath in such a manner as to avoid violating the prohibition of cooking is presented in a thorough, organiza-

ed and concise article by Yehoshua Katz, a member of the Kotel (the advanced institute for Torah study). In that same issue, volume two, David Farjon surveys the problem of entry into the Temple Mount in our day.

Yeshiva Hakotel's logistic position in the Old City is reflected in several articles concerning Jerusalem. In volume one, Rav Yeshayahu Hadari discusses the appellation "Moriah" which is given to the Temple Mount as it appears in several places in the Bible. In volume two, an essay of his concerns itself with a description of Jerusalem based on verses in Psalms. Ben Zion Krieger, a member of the Kotel, reflects on the capture of Jerusalem from a philosophical, historical and Halachic perspective.

In the realm of Jewish thought one finds an article by Tuvia Rosenzweig on the absolutes, "Truth" and "Falsehood." Zvi Shayovitz com-

parens the Babylonian Talmud and the Jerusalem Talmud. Articles of general interest also appear. One such article is a biographical sketch of the great sixteenth century Torah scholar and halachist, Rav Moshe Isserles. A previously unpublished eulogy delivered by Rav Kook in 1935 for Baron Benjamin de Rothschild appears in volume three.

In conclusion, the achievements of "Kotlenu" should be seen in the light of the important fact that most students of Yeshivat Hakotel spend part of their year serving in the army. Their time in the Yeshiva is therefore somewhat limited. Yet their accomplishments in Tora scholarship are sound and impressive.

King David compares the Tora to a strong tree with many branches and sweet fruits. "Kotlenu" is testimony to the fact that the tree of Tora is now flourishing again in the Old City of Jerusalem.

## Karsh of Ottawa



THE above portrait of Nikita Khrushchev is from a large coffee-table volume **FACES OF OUR TIME**, University of Toronto Press, \$15, by Yousef Karsh, the world-famous portrait photographer from Armenia who has never looked back since opening a studio in Ottawa nearly four decades ago. Only Karsh (and his assistants) could make a ruthless dictator like Mr. K. look like a benign Teddy Bear; experts in back-lighting, they impart a legendary look to the many public figures that make up this book, each accompanied by Karsh's account of their meeting. Jack Kennedy looks as though he is praying in church. One must admit admiration for Karsh's fine public-relations projections of Churchill and Pope John, but it's awfully hard to see so many people looking their best. (Meir Ronson)

**ISRAELITISCHES WOCHENBLATT**  
**REVUE JUIVE**

Founded in 1901  
CH-8008 Zurich/Switzerland, Florastrasse 14

Published in German and French. This independent Swiss paper will keep you informed week by week about what is happening to Jews all over the world in the fields of religion, politics and culture. Large advertising section for business or personal notices.

Sample copies and cost of advertisements available.

**NEW - JUST ARRIVED**  
for  
**GEOGRAPHERS, CARTOGRAPHERS**  
**AND GEODESISTS**  
**MAP PROJECTIONS**

Peter Richardus & Ron K. Adler  
1160—  
Order from  
GRATTA, P.O.B. 2300, JERUSALEM

**IN THE FOOTSTEPS OF JESUS**

**A Pilgrimage to the Scenes of Christ's Life**  
by W.E. Pax

A dedicated Biblical scholar reverently recounts the major events of Christ's life, showing, through vivid descriptions and superb photographs, the places where Jesus lived and ministered.

The ideal gift for your Christian friends back home.

De luxe edition and binding, 236 pages, 83 full-colour and 48 black/white illustrations.

**Special price in Israel:**  
**IL49.50**

Available in English, French, German, Portuguese and Italian at all leading bookshops throughout Israel.

**SOLE DISTRIBUTOR**  
Steinmetzky's Agency Ltd.  
JERUSALEM  
**AVAILABLE EVERYWHERE**

Published by  
**NATEBY** — Printing & Publishing Enterprises Ltd.

**WORLD UNION OF JEWISH STUDENTS**  
**THE W.U.J.S. INSTITUTE**  
International Graduate Centre for Hebrew and Jewish Studies  
**A R A D**

Invites candidates for the following positions:

**1) Assistant to the Director**  
responsible to the Director of the Institute for office management, public relations and accounts.

Requirements: — University graduate under 30, with perfect knowledge of English and Hebrew. Knowledge of French or Spanish an advantage. Experience in administration, particularly with new immigrants, public relations and accounting.

Salary Scale: — Dalet Akademaim.

**2) Social and Cultural Director**  
responsible for all social and cultural activities in the Institute, student counselling and social integration.

Requirements: — University graduate with experience in youth leadership or education. In-depth knowledge of the Israeli scene. Fluent Hebrew imperative. A good knowledge of English is required and knowledge of Spanish or French is an advantage.

Salary Scale: — Heh Akademaim. Food and board provided. Living in the Institute will be required.

Candidates for these positions should contact the W.U.J.S. Office in Jerusalem, 3 Rehov Helness, Jerusalem, either in writing or by phone, Tel. 02-524125.

**TECHNION ISRAEL INSTITUTE OF TECHNOLOGY**

Extension Division  
Announces the opening of an evening course  
in Tel Aviv

Opening Date: December 12, 1972.  
Admission Requirements: Completion of Stage 1.  
Registration up to December 8, 1972 at the Technion, 14 Rehov Llesin, Tel Aviv, Tel. 208126.

**ISRAEL LAW REVIEW**

c/o Faculty of Law, Hebrew University  
Mount Scopus, P.O.B. 24100, Jerusalem

A Legal Quarterly Review in English  
Vol. 8, No. 1 will appear in January 1973

Annual Subscription Rates: Israel — IL25; U.K. — £3.00; U.S.A. and other countries — \$12.

Please send me Table of Contents Vols. 1-7 (1964-73), GRATTA  
 Please send me the following back numbers:  
 Please enter my subscription, beginning with Vol.

Name \_\_\_\_\_  
Address \_\_\_\_\_

**POODLE**

Hair trimming and shampooing of dogs, different breeds; Swiss system

**NANY**

Tel. 232129, Tel Aviv, from 3 p.m.

ANY DAY of the week.

**OXYGEN**

PORTABLE EQUIPMENT

FIRST AID TO SAVE LIFE

**ELECTROSIGNAL**

TEL AVIV, 42 GEULA ST. TEL 57614

**Car Insurance?**

PHONE

**Bob Kalenko**

LICENSED INSURANCE AGENT

For a free quotation Telephone - (03) 759205

5 Arzorov Street, Kinet Ono 55000.

Decorate your apartment with

**Yoshko's Furniture**

unequaled service designed to meet your personal needs. A unique showroom featuring furniture in classic and rustic styles.

**YOSHKO**

3 Rehov Yaari, Binyan Gad, Jerusalem, Tel. 221978

**AMERICAN ADVERTISING COPYWRITER**

Portfolio and first meeting without obligation

P.O.B. 80, Zichron Yaacov.

If You Live In

**BAT YAM**

You can have

**HOME DELIVERY OF THE JERUSALEM POST.**

Apply

Ben David's Agency

42 Rehov Herzl, Bat Yam

Tel. (03) 869997

**HEREND** dinner services

Figurines and pictures by Borke

Antic and other well-known painters.

**A. KLEIN**, Tel. 623759

88 Sderot Rothschild, Tel Aviv.

**OIL-FILLED ELECTRIC RADIATOR**

One of the best in the world. Entirely automatic, with thermostat and automatic control. Available immediately. Special arrangements for new immigrants.

**M. A. KATZ**

42 Rehov Ibn Gvirol, Tel Aviv, Tel. 286412.

**INSTITUTE FOR TRANSLATIONS**

under the management of Dr. Adam Richter

Z.O.A. House, Tel Aviv

Announces that registration is about to be closed for the following courses:

**SIMULTANEOUS TRANSLATION WRITTEN TRANSLATION**

Full details and registration at: Z.O.A. House, 26 Rehov Ibn Gvirol, Tel Aviv, Tel. 205870

Every day between 9 a.m. and 1 p.m. Monday and Wednesday, 5-7 p.m.

**LOOKING FOR NEW HORIZONS?**

**COME TO ARADI**

We Offer a Hebrew Language Course and over 30 different courses in: Hebrew, Modern History, Modern Israel and the Arab World. We help you find a job in your profession. Courses begin every January, April, July, and October. If you are a University Graduate and are interested either in settling or spending a minimum of a year in Israel.

**WRITE DIRECTLY TO: THE WUJS INSTITUTE, ARAD, ISRAEL**

**NEW RAIL FARES**

On December 1, 1972 the new passenger fares schedule went into effect, on Israel Railways:

Tel Aviv - Jerusalem	IL3.15
Tel Aviv - Haifa	IL4.10
Tel Aviv - BeerSheva	IL4.00
Tel Aviv - Dimona	IL4.75
Jerusalem - Haifa	IL5.10
Jerusalem - Hadera	IL5.10
Jerusalem - Netanya	IL4.30
Jerusalem - Be'er Brak	IL4.65
Haifa - Nahariya	IL1.35
Nahariya - Tel Aviv	IL4.45
Nahariya - Jerusalem	IL7.50

(All fares also apply for journeys in the reverse direction.)

**Reductions**

Soldiers not entitled to free travel - 50%

Students in recognized institutions of higher learning - 25%

Pupils bearing a pupil's card - 25%

Children between the ages of 4 and 10 - 50%

Tickets sold under the "Ten Tickets" arrangement for journeys between main stations - 25% reduction (only Monday to Thursday, except festival days and days following festivals).

Additional details at all railway stations and ticket agents.

**Even after the fare rises - You'll do better going by rail!**

Announcement

**ISRAEL SKI CLUB**

(founded 1967)

will hold its

**Annual General Meeting**

on December 14, 1972 at 8.30 p.m. at **WIZO HOUSE** 38 Sderot David Hamelech Tel Aviv.

Admission Free

For membership, please apply to: Israel Ski Club P.O.B. 211 Givatayim

**Skalom Olim**

NEW IMMIGRANT - TAX-EXEMPT CUSTOMERS WHY BREAK YOUR HEAD? WHY RUN FROM SHOP TO SHOP?

At **Skalom Olim** 3 Rehov Yaari

You can buy everything in a sitting position, and with a cup of coffee at your elbow. Your car, curtains, furniture, household and professional electrical appliances, refrigerator, washing machine. Convenient payment terms.

Adolf Goldstein and Sons

**SKALOM OLIM, Shopping Centre for Immigrants** 3/20 Rehov Yaari, Jerusalem, Tel. 234007.

**KOOR INTER-TRADE LTD**

EXPORT • IMPORT • INTERNATIONAL TRADE • PROJECTS

**ALDA Israel Foreign Trade Co. Ltd.** with its 20 branches all over the world.

**Koor International Projects** Industrial, Agricultural & Hotel Projects.

Head Office: Koor Bldg., 8 Shaul Hamelech Ave. Tel Aviv, P.O.B. 1514 Tel. 260421, Cables: Aldatef Tel Aviv, Telex: 033-647.

U.S.A. - Solcoor Incorporated 415 Madison Avenue N.Y. 10017, Tel. Plaza 2-7340

JAPAN - Koor Inter Trade Ltd. Liaison Office, Horus Kingdom Room 301, 1-14 Tekanawa 3-Chome Minato-ku, Tokyo Tel. 445-8888

**DUTY FREE**

outlets direct deliveries from abroad television receivers, tape recorders, radios, record players and changers, hi-fi stereo transistors, vacuum cleaners washing machines, etc. domestic electric appliances

**GRUNDIG**

ORDER YOUR REQUIREMENTS THROUGH

TEL AVIV - Ben Shaul Electronics Co., Ltd., 70 Nahlat Binyamin, Tel. (03) 540655

JERUSALEM - Bikan, 30 Ben Yehuda, Tel. (02) 262822

HAIFA - Shitka 26, Herzl, Tel. (04) 408888

BEER SHEVA - Rafi Pithas passage, Be'er Tel. 057-9026

UPPER MERON - Salon Orly, Tel. 087-53338

**THE KEY TO SUCCESS**

The tonic that contains only vegetarian and natural materials, for convalescents, nursing mothers, weight watchers, sportsmen, and children.

**BIO-STRATH**

From all chemists.

**I LOVE soup.**

Admittedly, this gastronomic predilection is only marginally significant in so far as the shaping of modern society is concerned. On the other hand, it should not be made light of on the personal plane. Mankind is split nowadays into two rival camps: those who eat soup before the main course and those who willfully skip it. There also exists a Third Power: those for whom soup is the main course. This soup belongs to this small but fanatic caste. For him, a noble consommé, complete with golden rings of fat, is sheer poetry, and a hefty matza ball is an inspirational object. "Whoever loves soup cannot be a cad," someone said, a man called Campbell, if I'm not mistaken.

However, there's a snag: soup is hot. Soup is always too hot.

This is the conclusion reached after a lifetime of experience and hard-earned wisdom. We have yet to encounter - in restaurants, private homes or other soup-dispensing establishments - any kind of potage which does not cause foot-and-mouth scalding. This causes us great mental anguish, because the soup is there, it lies bodily in front of our nose, its fragrance sends tremors of delight quivering through our frame, our stomach juices react with morbid lust, but we cannot touch it because it is as hot as hell-fire.

We came up against this painful problem for the first time at the age of three. It was a fiery tomato soup which blistered our lips. Mother then introduced us to the ancient ceremonial in which a draught is created across the spoon which is then used to stir the liquid. Ever since, I stir some times for so long that my right hand withers. Once, in the city of Kikunfalagyháza, in memory against me, my fabulous goulash soup was turned by the stirring into a solid mass and the spoon became embedded in it with no possibility of extraction. These are childhood memories. Because of this, I was a nervous and introverted child. All my life I have longed for a little coolth. I used to look at the wide world with my big eyes and ask: "Why?"

I don't think there is an answer to that question even today.



People have become as used to volcanic soup as they have to the *sharav* and Sapiro, and they keep stirring it absentmindedly, as if they were saying: what else do we do? Very sad. At a conservative estimate, the average man spends about a year of his life cooling soups, a loss of millions of man-hours to the national economy - and at such a time Almozi has to be abroad?

It happened only once - I'll never forget it! - that at a small Italian restaurant they served me a *mimestrone* which could be eaten on the spot. Either it just was not too hot, or else the shredded *parmigiano* had cooled it miraculously. I don't know and don't care. Anyway, I had two spoonfuls of it and then the *maitre d'* jumped on me and snatched the plate away.

"They forgot to warm it in the kitchen," he said. I fought a desperate rear-guard action against him, but he subdued me with a few well-aimed chops. When he brought the soup back into a solid mass and the spoon became embedded in it with no possibility of extraction. These are childhood memories. Because of this, I was a nervous and introverted child. All my life I have longed for a little coolth. I used to look at the wide world with my big eyes and ask: "Why?"

I don't think there is an answer to that question even today.

According to elementary physics, water boils at 100 degrees Centigrade but the little one's potato soup easily rises to 140-150 in the shade. Should the kind reader ever spot people walking around with swollen lips or cantilevered mouths, he may safely bet that they have recently been guests at our table. Once, an uncle on my father's side spilled some of our soup on his chest. The doctors fought for his life a whole week. In the end, he just made it. Asparagus, it was. I implore the little woman on my knees: "For goodness' sake, why make it so hot?"

"Don't know," she replies and gazes into the distance. "Soup's got to be hot. Stir..."

There is here some terrible secret that no one wants to reveal to me. I visualize prehistoric man rubbing two wooden sticks together for hours on end and thus discovering fire. He groans,

seized by superstitious fear: "S-o-u-p, s-o-u-p!"

Personally, I do not give up; I carry on an obstinate and losing war against public opinion. At the restaurant, I spell it out to the waiter, stressing every syllable: not hot, not boiling, please have a heart! The waiter reacts with a glassy stare. When the kitchen door next opens, a pillar of fire leads the way.

"But I asked you," I whisper, "not to make it hot."

"You call this hot," the man's voice comes out of the steam, "This is hot?"

I ask him to put his finger in it. He refuses, and avoids serious injury. One day, so help me, I'll burst into the restaurant kitchen, pistol in hand: "All cooks line up against the wall, freeze!"

Lately, I have taken to ordering soup and ice cubes. Or else I carefully dribble mineral water or ice-cooled beer into the conflagration. Naturally, it's no longer soup, but a coloured liquid of doubtful meaning. But at least it's not hot.

And so I get older, the lines on my tired face get deeper and deeper, spelling frustration. A man who has achieved everything in life, except soup which is not hot.

On my tombstone they will carve in gilded letters: "Here lies E.K. the short-story writer (1924-2013). Most of his life he stirred." And that will be the end.

Translated by Yohanan Goldman By arrangement with "Ma'ariv"

**Olim, Temporary Residents, Diplomats**

Whether your budget is \$ 500 or \$ 5000, the best values are at Danish Interiors.

Come to Danish and see how you can furnish your salon tastefully for less than \$ 500, or if your budget is bountiful, we will create for you super-luxurious room settings.

Decisions are easier when everything is all together in one shop, and Danish Interiors is famous for its large and varied selection of fine furniture, carpeting, rugs, lighting fixtures, and accessories. Everything you need for your salon, bedroom, dining areas, and children's rooms.

Only-at-Danish Services:

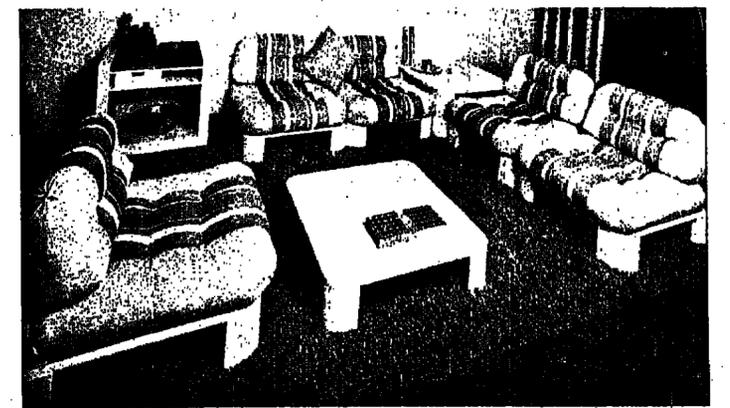
- Free home delivery and assembly - no journeys to the port!
- Interior decorating advice at no extra charge.
- "Furniture Loan" to tide you over until your order arrives.
- Highest discounts to olim, temporary residents, diplomats.

**Elevating the carob**

In the portions of both last week and this Sabbath, mention is made of *nekhof*. Joseph was sold by his brethren to a company of Ishmaelites who were passing "bearing *nekhof* and balm and myrrh going down to Egypt" (37.25), and in this week's portion we read that among the articles which Jacob sent with his sons to Egypt as a douceur to soften the heart of the ruler who, unknown to him, was his long-lost and beloved son Joseph, was this same *nekhof* (48.11).

There is every indication from the context of these two passages that *nekhof* was a precious spice or perfume, and the former clearly indicates that it was imported into the Land of Israel, probably from the Far East. Moreover, attention should be drawn to the fact that the Biblical name for the treasure house is *be'et nekhof*, and it is generally accepted that it was so called because spices were carefully stored away there on account of the exorbitant prices which they commanded. It is specifically stated that in the *beit nekhof* of King Hezekiah were "spices and precious ointment" (II Kings 20, 13); and in the enumeration of the costly things which the Queen of Sheba brought as a gift to Solomon, not only are spices included, they are enumerated after gold, but before precious stones. (I Kings 10, 10).

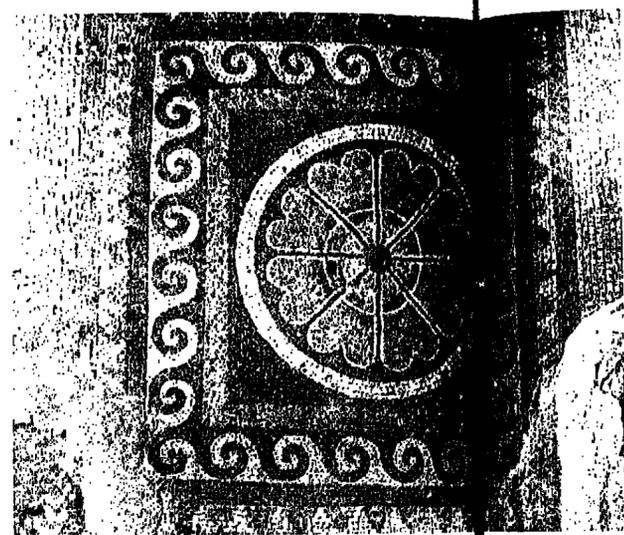
Despite this almost overwhelm-



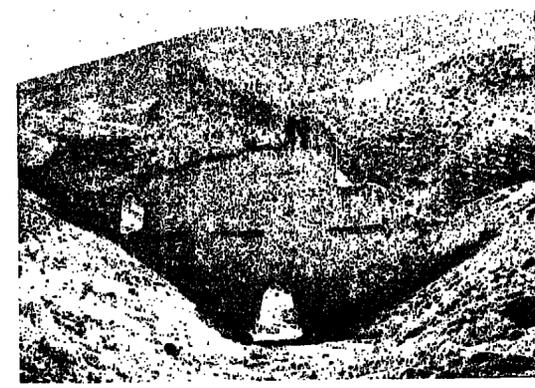
Complete Living Room Set - Less than \$ 500.-!



# The Hasmonean fortresses



Photos, top row left to right: Masada, which was first fortified by Jonathan, Judah the Maccabee's brother; bath house of Herodian Masada; aqueduct bridging Wadi Kelt, near where the Hasmoneans built the twin towers of Threx and Taurus; Herodion, another Hasmonean fortress restored by Herod. At lower left is Herodian mosaic at Masada.



A CHAIN of hill-top fortresses protected the eastern border of the Hasmonean kingdom. Planned to guard against incursion by the neighbouring Nabateans, they were not only citadels but royal palaces, and sometimes even prisons for people near the throne who had not conformed to the wishes of the ruling power.

Extending northward from Masada near Ein Gedi, they included Machaerus (or Machavar) east of the Dead Sea and Hyrcania just south of Qumran; Cypros overlooking Jericho; Threx and Taurus on either side of the outlet of Wadi Kelt; Duk or Docus above the springs of Duk and Nuelma, and towering Alexandrion on Mount Sartaba between Judea and Samaria. Always located on the very summit of a hill, always with ingenious arrangements for the collection and storage of water, these bastions were practically all rebuilt on a magnificent scale by Herod the Great in the first century B.C.E.

MASADA, with its characteristic boat-shaped silhouette, was the southernmost of the series of fortified mountains. According to the historian, Josephus Flavius, it was originally built in the second century B.C.E. by Jonathan the High Priest, brother of Judah the Maccabee. Nothing remains, but as water was a precious commodity at that time, too, it is possible that the system of dams and cisterns perfected by Herod may have had its beginnings during the Hasmonean era. Filled by flash floods which, in the short, stormy Negev winter, surge through the normally dry wadis, the double row of vast cisterns had a capacity, in Herod's day, of close to 140,000 cubic metres.

Excavations revealed mainly relics of the Herodian period — the hanging palace on the north curve, with mosaics and painted frescoes; the western palace; the synagogue, and the elaborate bath-house. Less impressive but infinitely more touching were the remnants of everyday life of Masada's last days — the cooking pots; the stoves; the cosmetic jars and simple jewellery, the coins and

scraps of prayer-inscribed parchment.

The epic of the defenders of Masada has become a classic tale of heroism known the world over. After the fall of Jerusalem in 70 C.E., a group of 960 Zealots, under the leadership of Eleazer ben Yair, entrenched themselves in this lonely spot for three long years, and when the Romans were on the point of taking the stronghold, they committed mass suicide rather than submit. Nowadays, the 18-year-old recruits to Israel's Armoured Corps swear their oath of allegiance on the mountain, vowing that "Masada shall not fall again!"

MACHAERUS, at the edge of the Arnon River gorge, was a boundary-point of the Hasmonean and Herodian empires. Sometimes called "the watchtower against Arabia," it was erected by the Hasmonean king, Alexander Yanai, in the first century B.C.E. Together with its surrounding villages, it was an important area of contact with the Nabatean people — sometimes for trade and peaceful pursuits, sometimes for military action. During Second Temple times it was one of the beacon hills, which received the signal indicating the appearance of the new moon from the Temple in Jerusalem and passed it on to the Jewish communities in the country and in the Diaspora.

Herod built a beautiful palace there, too, and encircled the summit with high buttressed walls. He laid in huge stores of food and armaments, expanded the water supply system, and added living quarters part-way up the hill. The present Jordanian village of Makaur stands on the site.

A sad story tells how the spirited Nabatean princess, daughter of King Aretas IV and wife of Herod Antipas, Herod's son by the Samaritan Malthace, fled to Machaerus when she heard of her husband's infidelity. From there she rode on horseback to her father's capital at Petra, and he quickly gathered troops to avenge the insult to his favourite child. Machaerus is better known as



the place where the same Herod Antipas imprisoned John the Baptist for treason. John had publicly denounced Antipas' second marriage to his mistress Herodias, who was also his niece and his brother's divorced wife, making the wedding illegal by Jewish law. Tradition tells how, at a banquet in the palace at Machaerus, Herodias' daughter Salome danced the dance of the seven veils and, as a reward, Antipas promised to grant any of her requests. She asked for the head of John, who had spoken against her mother, and the gospel of Mark adds, "The king was exceeding sorry; yet for his oath's sake... he would not reject her." John's head was brought to her on a charger.

HYRCANIA, now known as Khirbat Mird, west of the Dead Sea, was probably fortified by John Hyrcanus I. He and his successors used it as the district administrative headquarters and prison — a place, according to legend, exuding an atmosphere of evil, where unwanted people tended to disappear without a trace. Herod reconstructed it for the very same purpose, and among those known to have met their death there was a Hasmonean princess who was executed in 33 B.C.E. for stirring up rebellion against Herod. Antipater, Herod's son by his first wife, Doris the Edomite, whom Herod murdered five days before his own death, was also buried on Hyrcania.

On either side of the mouth of spring-rich Wadi Kelt, the Hasmoneans built the towers — Threx and Taurus — named by the Roman general Pompey, in 63 B.C.E., their destruction is in doubt, although a theory that one of the towers may have been named for Cypros, his mother, Stewart Perowne in "Life and Times of Herod" mentions that Taurus was a perennial aqueduct at Masada, had only one storage cistern, indeed, the conduits drew water from the fountains of Wadi Kelt to Cypros have been traced by archaeologist Ze'ev of Tel Aviv University, who is still be seen today.

Herod's castle stood on the summit of the hill, and in a shadow behind his luxurious towers, terraced walkways and pools fed by the mountain. Josephus relates that the handsome young Aristobulus, brother of Mariamne, Herod's first wife, was a queen, and his death, in the very year that he died by suicide, is little doubt Aristobulus, feared by the popular rival to the throne, was eliminated on the spot.

SOME seven miles north of Cypros is the earliest of the fortresses, built above the Monastery of the Mount of Jesus overlooking the ruins of Jericho, its site marked by a wall surrounded by an unbroken line of Orthodox basilicas begun in the 4th century. The ruins around are the remains of the Maccabean towers and capitals.

Here, in 135 B.C.E., the Maccabees

The magnificent structures Herod the Great built at Masada and Herodion were merely improvements on a chain of fortress-palaces built by the Hasmonean line two centuries before. SYLVIA MANN guides us around the chain of fortified high places built by the Maccabees and their descendants.

and his two sons were stabbed to death by his son-in-law, Ptolemy. Simon had appointed his son-in-law governor of the wealthy district of Jericho, and when he came on a routine inspection tour of the various regions, Ptolemy entertained his distinguished guests at a banquet, where they were killed by his servants.

Whatever the reason, Herod apparently made no attempt to restore this particular citadel, and what is really remarkable is that, although no later hand touched it, there exists a complex method of water collection and storage. Knowing that they depended entirely on the winter rains, the Maccabees carved out conduits all around the hill. These led the rainwater into nine enormous cisterns visible until today. Captain Conder, in his 19th-century "Survey of Western Palestine," expressly stated that Pompey had no aqueducts, but during the past few months they have been discovered and mapped by David Amit and a group of young enthusiasts from the Field School at Kfar Etzion.

ALEXANDRION, on Mount Sartaba, is named for Alexander Yanai, who built it over 2,000 years ago. It is the highest and northernmost of the Hasmonean strongholds guarding the Jordan Valley, its conical summit soaring more than 700 metres above the level of the Dead Sea. Here it was that Yanai's son, Aristobulus, tried to make a counter-attack on Pompey's troops in 63

B.C.E. However, when he saw Pompey's glittering legions approaching, Aristobulus decided to make a treaty with him instead. Some six years later, Aristobulus' son, Alexander, again defied the Romans from Alexandrion, but was obliged to surrender.

Grandly rebuilt by Herod, who added living quarters for his courtiers, servants and soldiers, it was used by him to imprison Mariamne and her mother (one of Yanai's granddaughters). Later, Alexander became the tomb in-law, but of his two fine sons by Mariamne, strangled in the marketplace of Samaria on their father's instructions.

On present-day Sartaba, you can see great Herodian blocks scattered everywhere, and if you look carefully you can pick out the water conduits and the 12 enormous reservoirs hollowed out of the rock. Masot, or Beacon, a Nahal settlement at its foot, recalls the days of the Second Temple, when Sartaba was outstanding among the beacon hills. Continuing this tradition, the youngsters of Masot climb to the top of the mountain every Hanukka, and there kindle a symbolic flame.

THIS series of Maccabean bastions was almost certainly designed as a single unit. Masada; Machaerus; Hyrcania; Threx; Taurus-Cypros; Docus and Alexandrion have much in common. All were built along an important strategic line; all are on mountain-tops with a steep glacis pro-

tecting the topmost peak; all were artificially supplied with water by means of aqueducts from springs or winter downpours; most were beacons.

From documentary evidence, it seems that the main ones in Hasmonean days were Hyrcania, Machaerus and Alexandrion. These are mentioned over and over again by Josephus in different contexts. One passage tells how Queen Alexandra Salome, widow of Alexander Yanai and ruler after his death, "committed the fortresses to them, all but Hyrcania, and Alexandrion, and Machaerus, where her principal treasures were." In another place he relates how Salome's grandson Alexander, having dug himself in at Alexandrion, was forced to give in to the Romans, and "delivered up the fortresses Hyrcania and Machaerus and at last, Alexandrion."

Herod restored and enlarged all but two of these defence posts — Threx and Docus — and, except for Cypros, he kept their original names. He also added two new fortresses; the Herodion near Bethlehem, which served as his country residence and eventually his mausoleum, and the smaller Herodion east of the Dead Sea, thought to have been on the site of the ruined tower of el-Hutboisa, near Mount Nebo in Jordan.

Investigations into the water supply to these citadels in the vicinity of Jericho have recently been made by archaeologist Ze'ev

Mesheh together with the Kfar Etzion Field School and with the help of a group of volunteer youngsters from Ihud Hakibbutzim settlements.

Among the results of the survey, which concentrated on the lower reaches of Wadi Kelt, was the fact that the aqueducts generally consisted of two conduits of different dates, running roughly parallel to each other. According to Mr. Mesheh, indications are that the Hasmoneans first constructed this water project and that Herod shortened and improved it by bridging the wadis and boring through the hills.

Ein Kelt itself irrigated Jericho's fields and orchards, but a particularly interesting study was made of the aqueducts to Cypros. Brought from the upper spring, Ein Fawwah, the water channel reached the cliff above Ein Kelt and fell in a cascade to the Maccabean conduit, which wound through the hills for 14 km. although Cypros was barely 7 km. away.

This new survey, which in this area has been more thorough than that of Kitchener and Conder a century ago, confirmed that later rebuilding considerably shortened the distance covered by the conduits. By leading them over nine bridges (four still exist) and through five tunnels, of which three can still be seen, Herod brought water more efficiently to his special fortress of Cypros, now proved to stand on Hasmonean remains.

هيكلا من الصخور

# Marketing with Martha



FOOD is the subject of a majority of the letters which reach this column — not surprisingly, since foodstuffs are our most frequent purchases. Except for the little Oliviers — who simply shout "I want more!" — most of us are concerned about the quality of our grub — and the price.

I do not remember ever receiving more letters on a single theme than I did about Elite's decision to package their "rice crispies" in a fancy cardboard box instead of a simple polyethylene bag. The protest, of course, was over the price rise.

The unit price exactly doubled — from 73 agorot per 100 grams of rice crispies, to IL1.47 per 100 grams. In the old form, the product, called "Frichily Orex," was packed in 450-gram quantity in a clear polyethylene bag, with almost no labelling. This sold for IL3.30 at most supermarkets, when it was available.

Just after the recent Elite strike ended, the firm came out with a very similar rice crispy type breakfast cereal in a multicoloured cardboard box, which contains 170 grams and sells for IL2.50. The new product, basically the same as the old with a new name, "Pitzputzel Orex," costs twice as much.

Why? One of my readers wrote to Elite directly, and got an answer — it not a very satisfying one — with a copy sent to me. Elite wrote that the original 450-gram bag had been a "trial" operation to see how the product would be received by the market. The company found the packaging less than ideal for the product "both in terms of quantity and in terms of quality for preserving the product."

It was decided to go over to a 170-gram size cardboard box, which Elite points out — "is the standard packaging all over the world," and which "facilitates long preservation of the flavour and crispness of the product." At the same time, the product itself was "improved" by its technologists, Elite claims. "It is obvious that the price of the product was directly influenced by the improvement in packaging and improvement in the quality of the product."

The letter concludes with the statement that, for the time being, Elite will continue some marketing in the old-style package, although "we are of the opinion that it will not be possible to market over a long-term range the rice crispies in the former packaging."

**Old bags**

Mr. Mordechai Kreiner, chief buyer of Supersol, tells me that, thanks to repeated calls by myself and others to Elite, a small number of the old bags have reappeared, but most of the stock he receives today is in the fancy new boxes. Mr. Kreiner says many of his customers would prefer the simpler, cheaper packaging. This is interesting when one considers that Supersol's customers tend to be among the better-heeled of Israeli grocery shoppers.

Indeed, I have found the public protest over Elite's new boxes an encouraging commentary on the Israeli consumer. Our public is not, it seems, eagerly awaiting the latest in sophisticated packaging, especially not when it is so obvious

we are paying the difference for the box alone.

I did my own taste test with the "new" and "old" Elite rice crispies, and found no discernible difference in the cereal itself. Elite's, in my opinion, is not an exact copy of Kellogg's Rice Krispies, but it is an acceptable locally-made breakfast cereal and a lot of people were apparently enjoying it, especially at its former low price.

Not that it was a giveaway at that price either. In the old package at 73 agorot per 100 grams, the Elite cereal was still a cut in price above Eshkol Pop Wheat, at 45 agorot per 100 grams. The local puffed wheat, whether Eshkol or Shifa-On brand, is packaged solely in polyethylene bags, with no apparent bad effects on freshness or flavour. Perhaps a polyethylene bag of 450-gram proportions is not the answer.

Perhaps a smaller bag would be better, or a different kind of bag. But must it be a cardboard box, elaborately printed, and obviously a major cost factor in a country where paper products are not cheap to make? Then, too, there is the ecological argument about disposing of all these bulky cardboard boxes. Must we create excess waste from a wrapper which nobody really needed in the first place?

**Box for export**

Elite certainly cannot argue that the cardboard box is needed for export reasons. I sincerely doubt that foreign countries are going to buy Israeli rice crispies, when Kellogg's are famous the world over. This argument of "we need a box because we want to export" may hold some truth with the new line of breakfast cereals produced by Shifa of Arad, which hopes to export its unusual soy-based cereals (Bran Krunch, Korn Krunch, Malt Krunch). But not for Elite rice crispies, which are aimed at the local market. Admittedly, the Elite product, at IL2.50 per 170-gram box, is cheaper than the imported Kellogg's Rice Krispies, about IL4.45 a box of the same size.

But why the box at all? Breakfast cereals should surely be popularly priced products, geared for families with children. Most of these — so my letters seem to indicate — would prefer a cheaper product, even if it means the slight bother of emptying the bag into a sturdier container at home. The same could be said about cookies — another item aimed mainly at families with children. The trend here lately has been for fancier and fancier boxes — very attractive and sturdy indeed. But are they desirable — either from the standpoint of unavoidable effect on price or the long-range ecological viewpoint?

**Packaging preference**

It seems curious that the buying manager of Supersol should have to complain to me about the new policy in Elite packaging. It would seem that the greatest forces on the manufacturers would come from the large chain stores themselves. If a chain like Supersol — or the Consumers Cooperatives which serve an even more price-conscious public — would make its packaging preferences known to the manufacturers, surely these companies should lend a ready ear to their major buyers.

Packaging can be simple — but it must still meet basic requirements of sanitation. Elite did not argue that the polyethylene bag was inadequate to protect the product from dust and dirt.

What about the many cereal products in Israel which are packaged

in simple polyethylene or paper bags — which should please the ecologists — but which are often as full of dirt or insects as they are of foodstuff? One of my pet peeves is corn meal, and I have almost stopped making "corn kugel" (Rumanian "mamaliga") because I despair of buying a bag of corn meal without bugs or worms in it.

I brought up this matter recently with Mr. Litman Mor, head of the Health Ministry's Food Authority (Sherut HaMazon). He said that contamination of dry cereals by insects in Israel is "a weighty problem, not in terms of health hazard, but as an aesthetic hazard." He said that in 1972, when in so many respects we live on a high standard, and when we want to attract and keep Western immigrants, it is a disgrace that so many of our packaged foodstuffs are contaminated.

**Fit for use**

The Health Ministry differentiates between foodstuffs purchased in bulk and prepackaged goods. "If you buy cereals, lentils, etc., in the open market, you know that you must take them home and examine them — remove the stones, dirt, even insects. But if you buy the same things in a shop in 100 or 200-gram sealed bags, you expect them to be free of contamination and fit for immediate use. After all, it is for this convenience that you are paying more."

It is not the job of the packing house simply to take bulk goods and put them into 100-gram packages, Mr. Mor emphasized. The packing house must see that the goods are clean and fit for use.

When they are brought to court on cases of contaminated foods, Mr. Mor says, the packing houses argue that (1) in our climate, they cannot prevent packaging insects along with the food; and (2) if they could keep out the bugs and worms, they couldn't keep out their eggs, which would develop subsequently. The packing houses argue that worms and insects are a known accessory to cereal products, and the only answer is to sift and sort them at home.

The Health Ministry does not agree — and, when cases are brought to its attention by the public, it takes the packing houses to court. There are ways to see that insects and their larvae are destroyed at source. A flour mill, for instance, can use an entoleter to destroy the larvae. The entoleter is a device which sucks out foreign bodies. (Osem does this with its flour for pasta-making and for its packaged cake flours.) A lot can be done even without new sophisticated equipment — just by proper cleanliness in the packing houses, Mr. Mor says. Still, "the packing houses haven't advanced technologically along with the other industries in Israel," he accuses.

"Can we prevent the last cooking roach in the country? Maybe not," says Mr. Mor, "but we can get rid of most of them from our foodstuffs."

What can the consumer do to help? He can expect packaged products to be clean — and if they are not, he can complain to the nearest Regional Health Bureau or consumer organization.

MARTHA MEISELS

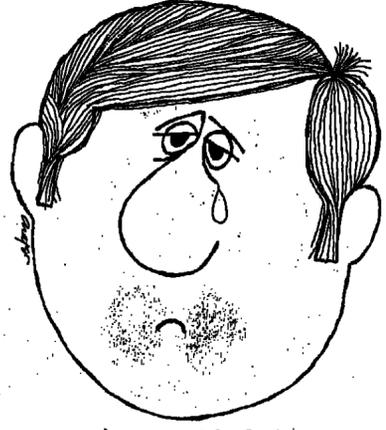
## Housewives!

Reductions in Ktzaidag and Bakala during December

Enjoy it now, while it's cheap: Bakala, "Ktzaidag" cutlets, Bakala steaks and "4 lab in a bag"



At all branches of Super-Sol and at supermarkets in Acre, Nahariya, Kiryat Motzkin, Gav Yam.



winter colds bring sore throats. get relief fast.



**PROGARON** available at all pharmacies.

**MASKIT HAIFA**

UNIQUE FASHION ARTS & CRAFTS JEWELLERY

EXCLUSIVE STYLE ORIGINAL DESIGNS INDIVIDUAL SERVICE

Listed by the Ministry of Tourism

6 NORDAU Str. HAIFA

FRIDAY, DECEMBER 8, 1972

# PROBATION OFFICERS ARE BORN

By Lea Levavi  
Jerusalem Post Reporter

WHEN Batya Caspy began working as a probation officer 21 years ago, she recommended punishment for every delinquent she interviewed. Today — as Director of the Tel Aviv District, Ministry of Welfare Adult Probation Service — she and her probation officers recommend probation for only about 30%.

"Over the years, I learned that, like doctors, we can't cure everyone." This is one of the major arguments between the Probation Service and its critics, many of whom claim that probation officers demand "motivation" from delinquents and that those who do not display it are labeled "lost cases." Since the probation officer's diagnosis guides the judge in sentencing, this is no cooties debate.

"I'm willing to agree that many delinquents who claim not to want our help — and who claim to want to continue breaking the law — really do want help. An experienced probation officer knows how to detect this and work with it. But if we feel — during the month or so we have for diagnosis — that we can't help this person, our job is to say so and to tell the judge what kind of punishment we would suggest."

But what happens, I pressed, if a young man comes to the probation officer and says "I am a thief. I'm not ashamed of it. Why should I work if I can get more money with less effort by stealing?" Mrs. Caspy assured me the probation officer would not take his words at face value. She will investigate and then a relationship is formed between the probation officer and the client.

**Helping professions**

Unlike many practitioners of "the helping professions" — who find it hard to describe their work to laymen in anything but general and jargon-filled terms — Mrs. Caspy was more than willing to be specific. "First of all, the people we see are boys over 16 and girls over 18, in other words, adults under the law. Younger delinquents go to the Youth Probation Service, where a probation officer starts working with the girl or boy as soon as the police start a file on him.

"The adult probation officer is called in only after the person has been found guilty. The probation officer then makes a diagnosis, which the judge uses in sentencing. If the diagnosis calls for probation, and the judge takes our advice, the delinquent is required to come here

once a week; or at longer intervals if less intensive treatment is needed.

But what is the diagnosis or treatment process? How does the probation officer more a punishment than a help — become willing to be treated? Mrs. Caspy gave as an example the young woman who had been leaving her office as I came in. She had beaten and mistreated one of her stepchildren from her husband's previous marriage. Before her trial, she had asked that the file against her be closed and it was decided to obtain a diagnosis from the Probation Service.

**Intake interviewer**

"On the one hand, she wants to come here because she knows we may be able to help her get the case dismissed. On the other hand, she came, a half hour late — which shows she was probably tense about having to come here. Yes, she could have come late for other reasons, but when I saw her talking to the secretary I could tell she was tense. The 'intake interviewer' who was supposed to see her was already busy with someone else, so I decided instead of having her wait, to see her myself."

At a later stage in the probation process, she explained, a tardy client is sometimes made to wait to teach him punctuality. But the worker, she stressed, has to decide what the best move is at a particular time — and this time the best move was to see her immediately.

When the woman sat down in Mrs. Caspy's room, Mrs. Caspy explained to her why she had been asked to come. After this talk, she was told, she would be assigned to a probation officer who would work with her and would eventually state an opinion on whether or not her request should be granted. The woman handed Mrs. Caspy a copy of her request.

"Tell me," Mrs. Caspy asked her, "do you think I'll learn more by reading this or by hearing you tell me about it?" After hesitating, the woman agreed to tell her story.

"I'm married to my husband three years. When we were planning to get married, he told me his former wife was a prostitute and was aggressive and that I shouldn't ever let her into the house if she comes after we're married." She said she later discovered that the former wife was a perfectly respectable woman and that she had suffered a great deal with her husband.

Mrs. Caspy: "I see you understand her very well. Is that because you suffer with him, too?" The woman said yes, but that she is better off than the previous wife because her family helps her whereas the previous wife was an orphan. "I didn't want to let her get too far with her story because she will have to tell it over again to the probation officer I assign to the case," Mrs. Caspy explained to me.

She then asked the woman if her husband knew about the case. He did. "Fine. That means we can send the letters to your house telling you when to come. What time of day is best for you? Do you work?" The woman said she preferred mornings and did not work.

**Repeated criticism**

That brought me to another repeated criticism against the Probation Service. Many charge that the probation officer can ruin the delinquent's rehabilitation chances by coming to his place of employment. The employer, upon finding out the worker is on probation, may fire him. "We try to bring the client to a point where he himself will tell his boss the truth. If he is honest with his boss, and a good worker, we hope the boss will not fire him." So long as the employer does not know, the probation officer will not approach him without the

client's permission.

"When a client says he can't come here because he works, it may be just an excuse not to come. We try to figure out what the problem is. In those cases where he really cannot come during regular hours, we work twice a week in the afternoons. Sometimes the problem is that he doesn't want to come here because of the stigma. At the beginning of treatment, at least, we are willing to meet him anywhere he likes."

Unlike the situation with most "helping institutions," the condition here is that the client must go to his probation officer whether or not he wants the help. But what happens if a client simply doesn't come? Sometimes the probation officer visits his home and tries to find out where he is. At other times, knowing he has no choice, he eventually shows up.

The day before our talk, for instance, a middle-aged man convicted of molesting a 12 year-old girl had failed to keep his appointment. "The worker, who is a very experienced probation officer, came to me and said she thinks she is to blame. She had suggested that he go to a doctor, and apparently she had raised this touchy subject too soon. I told her I was sure he would come in that day on his own — and he did. He just couldn't bring himself to come at the appointed time but later, when he thought about it, he realized he had to come."

**Too few men**

Mrs. Caspy believes probation officers are "born" from the point of view of personality. But they also have to be trained, preferably as social workers — though psychology and sociology graduates are acceptably due to the social worker short-

age. "As in all of these low-salaried professions, there are too few men. But I think that if a worker is good, it doesn't matter if he is a man or a woman."

About 600 people are on probation in Mrs. Caspy's district. In addition to them, the 30 probation officers have to handle investigations required to make diagnoses.

Originally, it was thought that a probation officer should handle either five investigations or 35 probation clients. But because of the manpower shortage this is only theory. "The inexperienced worker isn't given more than this optimum caseload, but the experienced worker can handle 40 probation clients plus five investigations a month — or maybe even more. We never neglect anyone because of limited manpower. At worst, we will work less frequently with those who don't need intensive help."

**TREVIRA FASHIONS MAKE THE SEASON**

Trevira knits-pleasant to touch keep their shape easy to launder dry quickly no need to iron

**TREVIRA 2000**

YARNS AND KNITTED FABRICS PRODUCED BY JERUSALEM JERSEY LTD.

FRIDAY, DECEMBER 8, 1972 THE JERUSALEM POST MAGAZINE — FAMILY PAGE PAGE NINETEEN



Youthful version of the pants suit—striped tunic over front-seamed trousers. The heavy country look in long skirt and shawl in the "woven" style. Colours are green, brown and rust on white.

## School show has professional touch

By Nina Horst

Special to The Jerusalem Post  
KNITWEAR is one of the most successful branches of Israel's export fashion industry. Its continued success, however, as stressed by numerous committees and economic advisors, is dependent on training a new generation of skilled workers. And this is exactly what the Mizrahi Women's Organization of America is doing with its Belt Tzeitel Mizrahi here in Israel. The Jerusalem vocational high schools for girls from disadvantaged backgrounds are trained in a number of trades. One of the most successful is in knitwear.

Last Thursday, the first night of Hanukka, the school held a fashion show at the Moriah Hotel to prove the point. Manufacturers and boutique owners were invited along with relatives and members of the Mizrahi Women's Organization to view a highly competent and absolutely professional range of fashion quite an achievement for youngsters in classes Tet to Yud-bet.

While everything shown had been individually made, the look was first-class finish, whether regular knit, woven, crochet or embroidery effect. What the school is doing, in effect, is training the new generation of skilled workers so desperately needed by industry — but on a high level of skill that involves a thorough knowledge of every stage of production. Much of the credit for the fully professional standards reached goes to Matilda Ader, head of the fashion and knitwear department, herself a graduate of the school some 20 years ago.

### Girls snapped up

One purpose of the fashion show was to introduce the professional public to the standards of the school, assuring its graduates immediate placement in industry — in fact, the girls are snapped up directly on graduation, and no wonder.

Pants suits, in particular, were superb. It was all you could do not to rush in offering to buy every pants suit in sight. They came for evening, with Yememite-style embroidery (knitted in of course) for emphasis, or for the oh-so-casual look.

They came chunky knit, svelte, shiny knit, oily knit; sometimes using horizontal striping in places where they had a slimming (yes, slimming) effect; in all colours of red, from dark to bright, rust to muted. They came with mid-length jackets to match; or perky hats; or neckbands. But however they came, each and every one was eminently wearable and beautifully styled and finished.

### Younger set too

Least you think that only adult fave was presented there was also a number of perfectly-made little outfits for children, both boys and girls, following the pants suit and jacket themes of the more adult fashions.

All the wool used by the school for the show was Aorlian wool from Zemer, Hahassida, one of Israel's oldest and most popular producers of knitting wools. Aorlian was further used to good advantage in fur trimmings to some of the fancier suits and evening dresses, used lightly and placed perfectly to special advantage on the hem and cuffs of a crochet-look wedding dress.

## NEW FACES FOR AUTUMN

By Catherine Rosenheimer  
Jerusalem Post Reporter

TEL AVIV. — "EXISTENCE" is the name of what Helena Rubinstein describes as a completely revolutionary type of face cream. They claim to have "initiated a new conception of beauty products, mastered for the first time in the history of cosmetology."

One of the more surprising pieces of information about this new product is that it is said to be suitable for all women and all skin types... greasy or dry skins alike. Isn't that against all the principles of cosmetology? We queried. In this case no, answered HR's beauty experts.

In layman's language, the basic role of the skin is to protect the individual against various natural elements in the environment — heat, cold, sun, harmful chemical effluxes. A young and healthy skin can cope with these demands; an older more fatigued one suffers from less activity in its cells, its energy potential weakens.

Leaving aside complex scientific explanations, devoting herself to day-to-day practicalities, Elisheva, HR's chief beauty consultant, explains: "This is a nourishing cream, an addition to and not a replacement for moisturizers or special creams for delicate areas around eyes or neck; it contains fat, protein and sugar, Vitamins A, B and E; the sugar, the special ingredient which stimulates energy and strength, is not to be found in any other cream." We tried "Existence" — it is pleasantly light-textured, does leave the skin with a smooth, velvety feeling. The price? Less pleasant: IL84.50 for one oz. jar, said to be enough for three months.

So why bring out a "daughter of Dermapon"? As the company has just done, in the form of "Miss Dermapon"? Managing Director Meshulam Glisger explained to the press last week: "The new product is a specially developed and improved form of Dermapon for complexion care: we recommend it for anyone of any age, and particularly for teenagers with problematic skins and 'awkward age' pimples."

Principal advantages of "Miss Dermapon" over regular soaps are claimed to be a far lower acidity content and special ingredients which prevent it from leaving the skin dry. The following points were stressed: After performing its cleansing functions, Miss Dermapon leaves a thin film of grease on the skin, preventing it from drying, hardening and wrinkling. It contains added vegetable ingredients to soothe the skin, stimulate circulation, as well as vitamins which, in concentration, have a beneficial effect on the skin.

Finally, it has been produced with a special perfume of a type which eliminates the odour of perspiration: it contains no hexachlorophene. Miss Dermapon comes in a smart black and gold tube or plastic bottle at IL2.90 and IL3.90 respectively.

The most striking feature is a large picture window entirely curtained from one wall to the other in jointed up widths of any and every design... as long as it is black and white; stripes, gingham of various scales, mattress ticking, polka dots, smaller and larger flowerhead patterns, daisy head prints—the combined effect is surprising and great.

The opening of the new centre marks the completion of the first year of operation of the Mary Quant licence by Shemen.

The purpose of the new Beauty Centre is twofold: three times a

week it will be open to the public for free make-up demonstrations and advice on the particular products which suit each woman: the service is purely a consultancy one, with products on sale only in pharmacies and perfumeries as previously.

The Centre, at 6 Rehov Rachel, is open to the public from 9-4 on Sundays and from 3-7 on Tuesdays and Thursdays. The rest of the time it will be used for training of sales staff and for refresher courses for the company's own team of consultants.

The Quant cosmetics principle is for light, simple make-up... a minimum of products, but the right ones. Presentation tends to be functional and sensible, often replacing conventional cosmetic forms with new and easy-to-use ones. Examples: the new Greasspots: little pots of colour, like stage make-up kits, which you apply with the fingertip to the lips, the eyelids, the cheekbones: often the same colours for all.

\*\*\*

TAYA'S Dermapon soapless soap has been produced and sold very successfully, both here and abroad, for many years now. A good soap product in its own right for regular use, it is particularly good for babies where it has the added advantage of serving as a shampoo too, and one which doesn't sting the eyes at all.

So why bring out a "daughter of Dermapon"? As the company has just done, in the form of "Miss Dermapon"? Managing Director Meshulam Glisger explained to the press last week: "The new product is a specially developed and improved form of Dermapon for complexion care: we recommend it for anyone of any age, and particularly for teenagers with problematic skins and 'awkward age' pimples."

Principal advantages of "Miss Dermapon" over regular soaps are claimed to be a far lower acidity content and special ingredients which prevent it from leaving the skin dry. The following points were stressed: After performing its cleansing functions, Miss Dermapon leaves a thin film of grease on the skin, preventing it from drying, hardening and wrinkling. It contains added vegetable ingredients to soothe the skin, stimulate circulation, as well as vitamins which, in concentration, have a beneficial effect on the skin.

Finally, it has been produced with a special perfume of a type which eliminates the odour of perspiration: it contains no hexachlorophene. Miss Dermapon comes in a smart black and gold tube or plastic bottle at IL2.90 and IL3.90 respectively.

## BEGED OR at home in Israel...



MISS BEGED OR at her youngest 15 Mazal Dagim, Old Jaffo. Tel. 03-826169. Open 10, 1, 8, 12 p.m. (Fri. only until 100).

Conveniently yours MISS BEGED OR DOWNTOWN 40 Montefiore Street, Tel Aviv. Tel. 03-622769. Open 8, 1, 4, 7 p.m.

And for that special figure, that very special boutique LADY BEGED OR. Personally Yours 104 Ben Yehudah Street, Tel Aviv. Open 8, 1, 4, 7 p.m.



Fur and suede battledress (left) in dark brown is actually a frank — but authentic-looking — Glen-Or fake, combining suede-look fabric with long-haired Glen-Or Aorlian fur. Short-sleeved zip-through jacket (centre) in shocking pink poodle texture Aorlian fur is trimmed in shiny, gingham checked "plastic" in red, blue and yellow. Dolman-sleeved



jacket (right) from Glen-Or comes in brilliant emerald green combination of sealskin type Aorlian fleece and shawl trims at cuffs and waistband. Zipper is scarlet, tying in with check lining in red and green. This new collection gets full marks for original high fashion. (Ben Lamm photo)

## Fashion industry's furry new baby

By Catherine Rosenheimer  
Jerusalem Post Fashion Reporter

ONCE upon a time there were two companies competing with similar lines of smart coats and jackets combining fun fur with leather. Now there is only one. Glen-Or is the brand name for bright new fashions now being produced as a result of a merger between the two companies concerned: Glen-Or and Beged Or, who are now pooling their resources and know-how where this particular ready-to-wear field is concerned.

Glen-Or produces all the Aorlian furs, Beged Or are contributing their know-how in fashion design and production and the two are now equal partners in the Bnei Brak factory where the new collection is being produced.

The Winter '72-'73 line was launched last week — both for the home and export markets — at Glen-Or's headquarters in Caesarea. They include coats, many versions of jackets and quite a few best described as outdoor cardigans: short-

sleeved button-through styles for wearing over sweaters or shirts.

For anyone fond of the battledress and jeans look, there was plenty of variety: blue leather with red fleeces front and back, brown poodle fur with shiny red collar, cuffs and trims and red zipper, and on and on. Many of the battledresses come with matching pants, either in real leather or suede with jeans or Oxford bags cut, or in synthetic but good looking leathers and suede where jackets are trimmed in the same materials.

Regular length coats come in combinations of dark brown shaggy pile with dark brown leather stud fastenings and matching tie belt, or in off-white polar bear look fur similarly trimmed: sometimes the collar, front section and lower part of the sleeve is in leather, sometimes the entire side panels are in leather with the remainder in Aorlian fleeces: the latter is far more flattering, giving a much slimmer line to the hips.

Newest in the synthetic fleeces are ones with a medium height pile, shoulder sections which add a good brilliantly striped. For example: fur many inches in width to the should-

ers, and at the same time camouflage the waist and hips in extra layers of fleeces.

And what happens when the shaggy-look, frankly fake furs and rainbow colour synthetic piles so popular right now go out of fashion? by Glen-Or's existing machinery."

The Glen-Or range offers clothes which contain all the Beged Or expertise in leather workmanship and fashion styling, but have a far smaller percentage of the most expensive element — real leather. Thus prices come out at about half of those of normal Beged Or ranges: on the local market, IL120-IL150 for jackets with coats starting at around IL200.

The principle is a good one — and the same as that applied to the Beged Or line of young-style sportswear in denim, canvases and wools. Seen on ultra-slim models or arrayed on showroom racks, the collection gets full marks for fashion-ability and originality.

The most wonderful modern  
**Hair-Dos**  
104 Rehov Ben Yehuda  
TEL AVIV  
Tel. 234800, 240812  
HAUTE COIFFURE

**Charlotte**  
WIDEST RANGE OF ISRAELI HANDICRAFTS, OLD AND NEW  
INDIVIDUAL SERVICE  
REASONABLE PRICES  
ABSOLUTE RELIABILITY  
SPECIALITY:  
ORIENTAL JEWELLERY  
ORIENTAL HANDICRAFTS  
Listed by the Ministry of Tourism  
Recommended by Israelis  
JERUSALEM  
4 Rehov Coreah  
Behind Main Post Office  
Tel. 221632.

**Jehudith**  
THE WIDEST RANGE of MATERNITY WEAR with years of experience  
39 Rehov Hacarmel, Tel Aviv  
Tel. 56980. Open all day  
Third shop from Allenby Road

**MASHA**  
New models for the new season: Tunics, Slacks, Suits, Pinators, Dresses, Evening Dresses.  
Open all day continuously  
4A Rehov Hamleah George, 2nd floor,  
3 Mercas Baal Meleah (near Allenby),  
Tel Aviv. Tel. 612515.

**MISS BEGED OR**  
at her youngest 15 Mazal Dagim, Old Jaffo. Tel. 03-826169. Open 10, 1, 8, 12 p.m. (Fri. only until 100).  
Conveniently yours MISS BEGED OR DOWNTOWN 40 Montefiore Street, Tel Aviv. Tel. 03-622769. Open 8, 1, 4, 7 p.m.  
And for that special figure, that very special boutique LADY BEGED OR. Personally Yours 104 Ben Yehudah Street, Tel Aviv. Open 8, 1, 4, 7 p.m.

**WORLD'S FOREMOST PRODUCER OF GENUINE EAU DE COLOGNE**  
THE FAMOUS, REFRESHING COLOGNE  
PERFUMES FOR THE DISCRIMINATING WOMAN  
FINEST TOILETRIES FOR MEN  
BAUER WARSHAVSKY

SEEING that my daughter is so very delighted with her elegant white fur bed-cover I suggest that that it would be a nice idea if she were to write and thank the donor. Not, I assure her, that this particular benefactor has even hinted that such acknowledgment is expected, nor, she may be certain, do any future benefits from this source depend on an outward show of gratefulness, but everyone — even the most indulgent of aunts — likes to feel that her efforts are appreciated.

Hannah agrees with great enthusiasm and proposes to telephone immediately to Manchester so that she could more directly express her fondness. It is so much more a warmer way of making contact than a mere piece of paper. She could say then how much she likes her rug, what fun she has with it and how it is the envy of all her friends.

I am obliged to veto this idea, powerful though its appeal is, as the memory of the last telephone bill restricts even my local calls to the minimum. In order not to put my objection on the sordid level of its financial aspect, she must realize, I tell her, that a sudden phone call from Nahariya will assuredly alarm our dotting relative, which would be a poor way to return her kindness.

Typewriter

Well then, she thinks, the best thing would be if I write and say everything. It is easier for me, she maintains, as I have a typewriter and I'll be writing anyway. This I point out gently, I have already done. I did it the day after her present arrived, as an act of common courtesy, and I naturally associated her name with the appropriate sentiments, and she can use my typewriter any time she feels the urge to express herself in type-script, but the time has come, I feel strongly, for a more personal correspondence.

Thus cornered and provided with a pen, paper and a corner of the desk she scrounges out a note, which, she indicates, contains all the essentials. "Dear Auntie Dora, Thank you for the present. Love Hannah." Well, she says, correctly interpreting my look, she said thank you and she sent her love — what else is there to write?

I proffer several suggestions, such as a description of how she gets dressed under it bow that the mornings have turned cold, or how she rolls herself in it to fight with the dog who is deceived into thinking he has caught a woolly rhinoceros, or how useful it is for dressing up, presenting a truly regal appearance of a royal cloak.

Slightly more

A slightly more elaborate missive, I mention, would also remove the impression that she is writing at gun point. Just think, I urge, if she doesn't practice a little, how difficult it will be to write two hundred and forty-seven thank-you notes for wedding presents as her sister and sister-in-law had to, all different, even when they involve thirteen coffee services, five of them identical. Gloomily, she says that she knows. It is the only factor that inhibits her from early marriage.

After a great deal of agonized thought and extraordinary acrobatics which contort her into postures in which writing or any other normal activity seem impossible, but which she insists are a vital adjunct to thought, she produces her final communication.

Dear auntie... Jerusalem's newest park

Jerusalem Post Reporter  
A 12-DUNAM rubbish-filled lot in the Katamon Vav quarter is being converted into a park and playground complex which will include innovative play equipment. The project was made possible by the donation of Mr. and Mrs. Morris Ratner of New York, through the Jerusalem Foundation. The Foundation has enabled the construction of 55 parks and playgrounds in the city in the past five years, 11 of them in the Katamonim.

ANONYMOUS



...and now Osem biscuits



Osem's new family of crackers and cracker-snacks to grace any party — cocktail or otherwise. Delicious with a stiff drink and an absolute delight for television addicts. Try making little sandwiches or using them for tasty dips. From Osem, a rich selection of crackers and cracker snacks.

Golden crackers with a golden taste. Cracker snacks with a crispy crunch. Arbel — dainty and delicate. Poppy crackers for gourmets. The Cracker Assortment of tasty triangles, savoury circles, scrumptious squares and heavenly hexagons. And all — from Osem.



THE TARNISHED CUP

Yossi Graber, Itzhak Hiskiyah, Yehuda Fuchs and Reuven Bar-Yotam in scene from "Championship Season."

THEATRE Mendel Kohansky

THE subject is familiar: a group of people who have lived a life are thrown into a situation in which the illusions are stripped away one by one, until the truth lies bare in all its ugliness. Unable to stand the sight, they quickly cover it up with the old lie, but their lives will never be the same again.

As an American play, "That Championship Season" deals with other familiar subjects: the essential immaturity of the American male, which expresses itself in an adolescent cult of sport as an ersatz masculinity; small-town political corruption; the undercurrent of anti-Semitism and hatred of all "ethnics" under a facade of national unity.

In the centre of the action is the Boss, the retired basketball coach who reached the pinnacle of his career 20 years ago, when the Fillmore High School basketball team which he coached won the cup. The trophy, an atro-

exist in our dictionary," he says with the conviction of a phrase-maker. His hero is Theodore Roosevelt, the roughrider who "took away Cuba from the stinking Spaniard," the apostle of real Americanism; another of his heroes is Senator Joseph McCarthy, the courageous American fighter against Communism who was destroyed by other Americans, which shows that the U.S. is no longer what it used to be.

Successful boys

The Boss's only consolation is his boys, as fine a bunch of fellows as ever tossed a ball around, who covered themselves with glory on the playing fields of Fillmore, and are now successful men in their prime, working together as a team, like they did in the good old high-school days. George is the mayor of the town; James is the mayor's grammar school; Phil is a prosperous businessman and the mayor's chief financial backer; Tom, James' younger brother, is vaguely a journalist.

This year's reunion is of special significance. Elections are in the offing, and George is threatened by an up and coming, charismatic, young politician running on a reform programme. As the old team get together and start boozing (straight whisky with a beer chaser) for old times' sake, the Boss is happily anticipating the fight his boys will put up against the upstart who

not only is a Jew (he calls himself Sherman but was born Sherman) but has a cousin who is a Communist.

As the drinking goes on — the amount of liquor they consume while remaining on their feet is obviously a tribute to their extensive experience in the field — the chinks begin to show in George's armour. It seems that George's chances of re-election are slim, the challenger having exposed the incompetence and corruption of his administration. Phil, who is revealed as an unscrupulous wheeler-dealer thriving on George's corruption and weakness, knows on which side his bread is buttered, and is ready to jump on Sherman's bandwagon. James, a total failure in every aspect of life, tries to betray his protector but is too ineffectual even for that.

Only one sees

As for Tom, he is an alcoholic living off his brother, and is also the only one to see clearly through all the surrounding sham. His mind gets clearer, the drunker he gets, and his verbal barbs hit their targets with progressively greater accuracy. He is the catalyst who causes the others to reveal themselves and each other in their full squalor. His relentless roading brings his brother to blurt out that Phil, a notorious woman chaser, is sleeping with George's wife, to which information George reacts in true-blue American tradition by aiming a hunting rifle at the home-breaker, but is too weak to pull the trigger. In the end he accepts the theory that his wife has done it to get Phil to finance his campaign, and talks himself into being proud of having such a devoted spouse.

It is also Tom who exposes the ultimate lie: the trophy on which their lives are centred — at one hilarious moment, outraged by the revelation of his wife's infidelity, George vomits into the sacred vessel — was gained as a result of foul play. The Boss had taught Martin how, surreptitiously, to break a few bones in the body of his opposite number, a black man. That is how the game was won and that is why Martin, trying all these years to live down his foul deed, has never shown up at the reunions.

The situation having reached the state of total shambles, with everyone pitted against everyone else, everyone accusing everyone else of the dirtiest actions, the Boss steps in to restore order. Exercising his authority, he takes the boys out one by one for a private talk, and everything gets settled.

Agreement reached

Phil, who has in the meantime called the challenging candidate to offer his support ("You know, I help you, you help me") and been roundly rejected, agrees to finance George's forthcoming campaign; George agrees to forget that Phil has seduced his wife, especially since Phil is no longer interested in the woman ("a block of ice"); James, who has dumped his campaign manager in favour of a public relations agency, threatens to revolt and tell all to the public, but eventually agrees to stay in the fold because he has no place else to go; Tom is too drunk to care. And the Boss, happy again, takes the annual snapshot of his boys clustered around the trophy (which James true to his role in life has cleaned of George's vomit) and, as the curtain falls, we see them all happily singing the old school song.

ALTHOUGH it reveals no depth, and blazes no trails, "That Championship Season" is an exceedingly well-written play. All through the show, I sat intensely interested in the proceedings and in the characters — something that hasn't happened to me in months. The characters are clearly and boldly drawn, and though not one of them is capable of command-

ing even the tiniest amount of the audience's respect or affection, they are not totally repulsive in their shabbiness. They (Tom excepted) actually believe in all those lies they have lived; they are all, even the coldly unscrupulous Phil, the victims of an ambience of moral squalor.

Intense direction

Hy Kalus has directed the play with his customary, and here eminently suitable, intensity. Each scene is a well-rounded unit: the pacing and the timing are faultless; the tension rises and falls to keep the audience

in great measure to Ehud Ma-nor's fine translation. Yehuda Fuchs, in the central part of the Boss, is clearly mistaken, and though he does his competent best, he is not convincing as an authoritative figure, even as the sham strong man he is meant to be. Reuven Bar-Yotam, Itzhak Hiskiyah, and Yossi Graber look and do almost everything right as, respectively, George, Phil and James; and Shlomo Vishinsky steals scene after scene with his understated, mostly silent, performance as the drunken Tom.

The gone-to-seed living room and "sun parlor" in the Boss's tion; the clever lines with which the play is strewn come across with unflinching accuracy, thanks a whole and in every little detail.

**DUTY FREE!**

**PHILIPS BRINGS YOU A WORLD OF ENTERTAINMENT AND COMFORT**

EVERYTHING YOU NEED IS AVAILABLE IN THE PHILIPS RANGE OF HOUSEHOLD ELECTRICAL EQUIPMENT AND APPLIANCES.

**PHILIPS**

**PHILIPS QUALITY PHILIPS SERVICE**

FOR FULL DETAILS AND PRICES, PLEASE APPLY TO AUTHORIZED PHILIPS DEALERS THROUGHOUT THE COUNTRY, OR TO THE AGENTS:

**ISRALECTRA LTD.**

**12, ALLENBY ST. HAIFA, ZIP CODE 31000 TEL. (04) 526231**

**PHILIPS FOR LASTING VALUE**

Two Door Side-by-Side De Luxe Refrigerator  
New Luxury Television  
Automatic Dishwasher  
Inclimatic Washing Machine

# Requiem for a festival

MUSIC  
Vohanan Boehm



The church at Abu Ghosh, where the Festival was held until 1969.  
(Werner Braun)

THE decision of the Abu Ghosh-Kiryat Yearim Music Festival Association to disband and to discontinue the yearly Music Festival will be received with great regret by devoted music lovers all over the country.

The reason for this dramatic development is given as purely financial: the last two years showed a deficit of IL20,000 which, in the opinion of the director of the festival, cannot be recovered from any source and further economy measures would seriously affect the high level of which the festival is so proud.

It will be recalled that after the death in March, 1969, of the founder of the festival, Father Joseph Revoll, the French order which runs the church at Abu Ghosh withdrew the hospitality it had accorded to the festival for many years, and the management had to look for an alternative venue. The idea of a move to one of the big cities and a modern concert hall met with difficulties as according to the festival's musical director, Mr. Sigi Stadermann — who powers in charge of the Mann Auditorium in Tel Aviv and the Binyenel Ha'oomah in Jerusalem would not put the halls at the festival's disposal. This faced the organizers with a financial problem which does not appear to have been solved by taking the festival to Kibbutz Ein Hashofet.

After the Supreme Court of Justice upheld the Education Ministry's refusal to support the festival, the Culture Division of the Ministry offered an annual sub-

sidy of IL5,000.- on condition that the festival drop its "demonstrative insistence on church music."

The management felt that the sum in question — in relation to an annual budget of IL120,000 was as inadequate as the condition imposed was unacceptable.

IN the obituary it has issued to the press the management expresses its satisfaction that in 15 years of activity it succeeded in giving performances of many works of church music which are part and parcel of Western culture but had previously been "banned" locally. It argues that to day, church music is performed by bodies which enjoy regular subsidies from the Israeli establishment, and it takes credit for this development. It also records with great satisfaction that the festival was instrumental in raising amateur choirs to a standard which has enabled them to give pleasure independent of any religious or national considerations. This final press release ends by expressing the belief that the musical and cultural experiences enjoyed by all participants in the Abu Ghosh Festival will be gratefully remembered.

Thus Sigi Stadermann. Since I am known to have supported the whole Abu Ghosh venture, with its commendable ecumenical aspects and its principle of tolerance for other people's beliefs throughout the years, I feel that I am entitled to add my own thoughts on the subject, which have not always tallied with those of the Festival's manage-

ment and the opinions of the artistic director.

As a result, the problem of Abu Ghosh was raised to a level beyond artistic or cultural considerations. But it is not true to say that church music was accepted into the programmes of professional bodies in Israel because of the example of Abu Ghosh — Magnificats, Requiem, Cantatas, Motets, etc. had been publicly performed and broadcast in Israel before they were introduced at this festival.

The move to Kibbutz Ein Hashofet was forced on the festival from the Christian side and not through any action or influence of the "establishment." Obviously, a certain re-orientation ought to have taken place at this stage. But since Stadermann adhered stubbornly to his demonstrative insistence on church music, why did not any Christian place accept him and his Capernaum, Mount Tabor, Stella Maris or any other of a dozen possible locations.

One argument — used for years by people hostile to the festival — seems to have been finally scotched: that Stadermann and his festival were subsidized by missionary institutions.

For real music lovers, the regrettable closure of the Abu Ghosh-Kiryat Yearim Music Festival will mean a gap in our cultural life, in the many-faceted activities which mark the country's artistic scene. It also serves as an indictment of our times, that dedication and voluntary service do not earn the appreciation and support they deserve.

# GALLERY GUIDE

## JERUSALEM

THE ISRAEL MUSEUM — Masada (Goldman-Schwartz Hall) Drama Spills Colour Photographs (Library Hall). From Landscape to Abstraction (Natura Studio Hall). Franz Hornheimer — Drawing and Interiors from Tuce. (Vohanan Hall). Creative Works by Children and Times (Youth Wing). Puppets (Youth Wing). Tomb Offerings from Gezer (Rockefeller).

YITZHAK ADY — An exhibition-entertainment by young kibbutnik from Shaar Hagolan, consisting of anti-war cartoon drawings, painted found-objects, mortar bombs and jerrycans and old army boots in boxes; and a large number of sculptures in cast aluminium, all of them much the same in design and identical in dreary finish and colour. Outside the gallery are two painted anti-tank barriers and the centre of the gallery is lined with painted barb-wire and scattered with marked newspaper clippings. None of the anti-war works show any originality of ideas or forms and the protest content is just too obvious. They would rather swap all this window dressing for any one drawing by George Grosz. Ady's drawings show some buffo generalism, but nothing of the rank and file. The geometrical sculptures are contrasting a sphere with hard edges and a cylinder with a flat top or any other relation to the rest of the show, but they are the better part of it. Some of the mortar bombs are grandeur and look like models for large monuments. A pity they were not varied in size, approach and material and given chance to show themselves without all the razzamattaz (Ezra Gallery) Till Dec. 18. (M.R.)

ELZIEZER KAZNER HAZKIN — A series of oil portraits, figurative but often Fauvist in colour, entitled "Witnesses," by American-trained painter who settled here in 1949 and has since studied elsewhere and taught here; this is her first show in Jerusalem. The more successful heads are painter-like in treatment and muted and cool in colour. All the full or partial figures, however, are weak in drawing and modelling and the head is often out of proportion. This would not matter if the design conformed to a consistent system, but many of the works are merely awkward in pose and equally inelegant in colour, or mix tones making a confused and unbalanced picture. The head is obviously the centre of the artist's interest; the rest of the composition is treated almost capriciously (Shatz Gallery) Till Dec. 28. (M.R.)

ANNETTE FEIN — Graphic paintings by commercial artist who has just opened her studio at 111, Shimon-David St. Her sketches and drawings are much more successful than the other paintings, which are all screen-printed. Her decorative composition of that somehow combine elements of art nouveau, surrealism and pop art. Her work is certainly not typical here by a large black-and-white pen drawing of a surrealist "Bicycle" receding and advancing shapes. However, even in the many things on show are hit-or-miss: the artist builds up her designs as she goes along and the use of colour is also often arbitrary. The colour-works on paper, however, are quite harmonious (Studio 51, Derech Hebron 51) last week. (M.R.)

NATAN FRINGOLD — Monochrome brush paintings and a few ventures into colour by Moscow artist waiting for exit visas. (Artists House, Mezanine) till December 18.

HANTOR — Drawings of Argentina from the artist's new book (Artists House) opening tomorrow. She has also often arbitrary. The colour-works on paper, however, are quite harmonious (Studio 51, Derech Hebron 51) last week. (M.R.)

SHRAQA WEL — Biblical themes in new show entitled "The Thicket and The Striped Jacket" (Bnei Akiva Gallery, Shimon-David St.) till Dec. 18.

OLD AND SILVERSMITHING — Unusual and original jewellery and silverware from the Bezalel Academy (Khan) till Feb. 7, 11-21; 7:30-10:30 p.m.

JOSEF SALAMON — Sculptures, graphics and reliefs by artist from Denmark. (Nora Gallery, Ben Maimon 9 opens tomorrow) till Jan. 6.

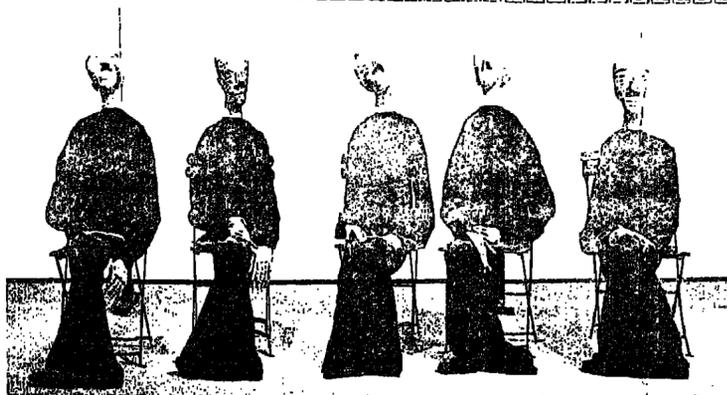
CHILDREN'S ART — From 16 countries. (ICC, 12a Emeq Refaim) from Jan. 6.

RAYMOND PAGES — Posters for Air France (reviewed in column five) (Beit Ha'am) till Dec. 26.

TEL AVIV THE TEL AVIV MUSEUM — Main building. The graphic work of sculptor Ossi Zadok, photographs by international photographer Isa (Israel) Stadermann. Permanent exhibition of Ossi Zadok's sculpture. The largest and most comprehensive in the country. Contemporary Swiss painting. (Nora Gallery, Ben Maimon 9) till Dec. 18.

GERSSON DAVIDOVICH — Veteran Israeli artist continues to paint in the style of the European free abstraction. (Nora Gallery, Ben Maimon 9) till Dec. 18.

YITZHAK ADY: Cast aluminium sculpture (Engel Gallery, 17a), well-placed small shapes that oppose larger ones or stark values versus light. Basic methodology of this nature will always assure the painter of achieving rhythmic results, despite its obviousness and didacticism. There is no concrete definition or separation between image and background, the space being completely frontal. Color is raw and boisterous with few subtleties. In some canvases applied to soft, the direction of color and design but the visitor may feel out of breath or as if something has hit him over the head. (Old Jaffa Gallery, Masal Arlo 14, Old Jaffa) till December 21.



Group by Eva Aeppli at the exhibit of contemporary Swiss Art, Tel Aviv Museum.

well-placed small shapes that oppose larger ones or stark values versus light. Basic methodology of this nature will always assure the painter of achieving rhythmic results, despite its obviousness and didacticism. There is no concrete definition or separation between image and background, the space being completely frontal. Color is raw and boisterous with few subtleties. In some canvases applied to soft, the direction of color and design but the visitor may feel out of breath or as if something has hit him over the head. (Old Jaffa Gallery, Masal Arlo 14, Old Jaffa) till December 21.

DAVID HESBU — Shows paintings in two divergent styles, one highly rendered, controlled images that are painted in a flat decorative style (The Jaffa Art Gallery, 3 Kikar Kedumim, Old Jaffa).

FAYE VITZCHANKI, SARAH ANBLER, MIRIAM SHILOV — Group show of paintings. (Cultural Center, 30 Rehov Gordon). Opens Sat. night.

OWEN GISKIN — In a very limited showing we see two different approaches to pictorial abstraction. (Livlik House Gallery, 30 Dov Ha'or St.) till December 18.

GIULI LUVY — Another surrealist voyage, this time to a land of far horizons, stark symbolism and hallucinatory visions. (Bogman Gallery, 97 Ben Yehuda St.) till Dec. 18.

NIZZA SHAPIRA — First one man show for Avni graduate, (Gallery 110, Rehov Shalom).

ADNER CANAI — Paintings by young Druse artist born in Daliel-Carmel. (Khan Cultural Centre, 9 Kikar Hebron 51) last week. (M.R.)

BENJAMIN BOOKUNDER — Paintings. First show in this new gallery. (Khan Cultural Centre, 9 Kikar Hebron 51) last week. (M.R.)

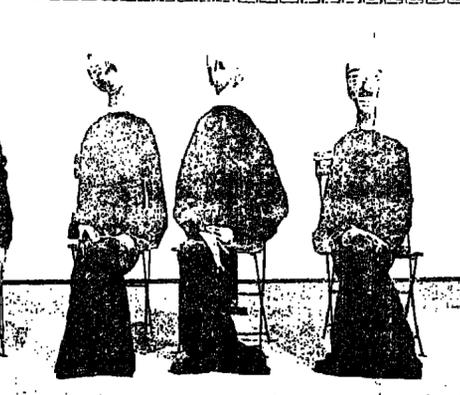
ZEMACH SHAT — Paintings and drawings (Shalom Aleichem House, Berkowitz) till Dec. 18.

SHRAQA WEL — Works by Jean David, Casus, Milachin, Kodar and others. (Renee Darom Gallery of Art, 30 Gordon St.)

TEL AVIV THE TEL AVIV MUSEUM — Main building. The graphic work of sculptor Ossi Zadok, photographs by international photographer Isa (Israel) Stadermann. Permanent exhibition of Ossi Zadok's sculpture. The largest and most comprehensive in the country. Contemporary Swiss painting. (Nora Gallery, Ben Maimon 9) till Dec. 18.

GERSSON DAVIDOVICH — Veteran Israeli artist continues to paint in the style of the European free abstraction. (Nora Gallery, Ben Maimon 9) till Dec. 18.

YITZHAK ADY: Cast aluminium sculpture (Engel Gallery, 17a), well-placed small shapes that oppose larger ones or stark values versus light. Basic methodology of this nature will always assure the painter of achieving rhythmic results, despite its obviousness and didacticism. There is no concrete definition or separation between image and background, the space being completely frontal. Color is raw and boisterous with few subtleties. In some canvases applied to soft, the direction of color and design but the visitor may feel out of breath or as if something has hit him over the head. (Old Jaffa Gallery, Masal Arlo 14, Old Jaffa) till December 21.



Sketch by Ben-Shan from his exhibition at the Museum of Modern Art, Haifa.

POSTERS designed by Raymond Pages especially for Air France. (French Institute, 111 Hayarkon) CLAUDE SHILARD — New watercolor by established Israeli artist. (The Jaffa Art Gallery, 3 Kikar Kedumim, Old Jaffa).

JOHN BYLE, ZVI TOLKOVSKY — Paintings (Holim Faberace of the Arts, Ramat Pithulim).

ESTHER HAZRONI, SHIMUEL LORER — Paintings. (Cultural Center, 30 Rehov Gordon). Opens Sat. night.

YOSHUA GAZI — Paintings (Yad Lebanim, Masal Gan) Till Dec. 8.

YODFA GALLERY GROUP — Exhibit of paintings, drawings and sculptures from the gallery collection. (Yodfa Gallery, Dizengoff 100). Till mid Dec.

BOSSA RHEIMNIKOV — Wood carvings and copper reliefs by Argentinian-born artist who arrived in Israel in 1965. (Garden 220, 226 Ben Yehuda St.)

RICHARD TITTELBAUM — Paintings based on the theme "Stories of the Kings of Israel." (Arts Studio, 48 Gordon St.)

THE THIRD EYE — Is the name given to a group show that is "going public." The place of the exhibit is quite fair, almost equally divided between the above average and the purely average. (Beit Harofe, 12a Emeq Refaim) till Dec. 18.

DAVID BEN-SHAUL — The first reaction is irritation at a possible intention to shock the viewer. Then he begins to notice that a series of shapes is being introduced into a "landscape," that the artist does know his color and his forms, although the latter tend to be overdone. (Beit Harofe, 12a Emeq Refaim) till Dec. 18.

EL-NATHAN — Native paintings by Israeli Jerusalem artist. (Khan Cultural Centre, 9 Kikar Hebron 51, Old Jaffa) till Dec. 14.

HAIFA ART STAFF, HALFA UNIVERSITY One might as well start off this year with a slight comparison. On the one hand, Marianne Klee's whimsicality in her color settings "Town Hall" and "Pioneer Square," unable to tear herself away from the English scene, is happy, ungrudgingly accepted in the disconcerting juxtaposition of the same "Landscape," with embodied contours and only varied by the making use of Oriental motifs for quasi-abstraction. Color's paintings are not of her best; the still abstracts are actually a multiple "interaction," black and white diagonal moving off sharply from a black background, in excellent, but a little bit disappointing; his best piece is that "Composition" (oil) with something like two large ears in

the center. Zeller and Merhav can be taken together, he still carries in a rough sense the abstract, abstract symbolism (rather better in "Crosses" and "Absolute Stars"), who in old-fashioned abstract patterns. Zeller's only supplies few color schemes, preferably the oil in blue and yellow. Of the sculptures, Watkins presents a somewhat plastic polyhedron, the abstractly titled "Tel Aviv" and "Haifa" could be more imaginative; the simple geometric forms are not so convincing, placed one above the other; in "Waiting," a man's face, in "Ava," a woman's face; but most striking is the hysterically screaming woman of "From Sodom" (bronze). Last comes the photographer Cohen. "From the Shore Line" series, artistically over-ambitious; one's choice goes to the view of the sea alone and, hung above it, part of a rock jutting into the water. (Haifa University). (H)

DOCTORS AS ARTISTS — Several have exhibited in their own right in the Arts Room. Doron surprises himself with a "Village Corner" of which Pousain might have approved, and in the long, "The Jaffa Art Gallery, 3 Kikar Kedumim, Old Jaffa).

JOHN BYLE, ZVI TOLKOVSKY — Paintings (Holim Faberace of the Arts, Ramat Pithulim).

ESTHER HAZRONI, SHIMUEL LORER — Paintings. (Cultural Center, 30 Rehov Gordon). Opens Sat. night.

YOSHUA GAZI — Paintings (Yad Lebanim, Masal Gan) Till Dec. 8.

YODFA GALLERY GROUP — Exhibit of paintings, drawings and sculptures from the gallery collection. (Yodfa Gallery, Dizengoff 100). Till mid Dec.

BOSSA RHEIMNIKOV — Wood carvings and copper reliefs by Argentinian-born artist who arrived in Israel in 1965. (Garden 220, 226 Ben Yehuda St.)

RICHARD TITTELBAUM — Paintings based on the theme "Stories of the Kings of Israel." (Arts Studio, 48 Gordon St.)

THE THIRD EYE — Is the name given to a group show that is "going public." The place of the exhibit is quite fair, almost equally divided between the above average and the purely average. (Beit Harofe, 12a Emeq Refaim) till Dec. 18.

DAVID BEN-SHAUL — The first reaction is irritation at a possible intention to shock the viewer. Then he begins to notice that a series of shapes is being introduced into a "landscape," that the artist does know his color and his forms, although the latter tend to be overdone. (Beit Harofe, 12a Emeq Refaim) till Dec. 18.

EL-NATHAN — Native paintings by Israeli Jerusalem artist. (Khan Cultural Centre, 9 Kikar Hebron 51, Old Jaffa) till Dec. 14.

HAIFA ART STAFF, HALFA UNIVERSITY One might as well start off this year with a slight comparison. On the one hand, Marianne Klee's whimsicality in her color settings "Town Hall" and "Pioneer Square," unable to tear herself away from the English scene, is happy, ungrudgingly accepted in the disconcerting juxtaposition of the same "Landscape," with embodied contours and only varied by the making use of Oriental motifs for quasi-abstraction. Color's paintings are not of her best; the still abstracts are actually a multiple "interaction," black and white diagonal moving off sharply from a black background, in excellent, but a little bit disappointing; his best piece is that "Composition" (oil) with something like two large ears in

legality in Ben-Shan's work remain, apparently even if "Fair and Beautiful" after the manner of the latter. It is, however, constitutes good painting in itself. The upshot is that the unorthodox artist appears most at home in the Museum of Modern Art. Till Dec. 30. (H.)

10 POSTERS BY RAYMOND PAGES — Presented by the Centre Culture Français — The essence of a poster is that he who runs may read, and apart from the emphasis on the name "Air France," which commissioned them, they are not always self-evident. Consequently the analysis of the national symbols, hung on the wall beside each poster, has no place. Leaving the names of the countries unenclosed (and that applies to the entire Italy poster) compels the passer-by to come up very close to read them. The stained glass effect of France is the most perfect; and cool coloring naturally evokes Canada. But Pages seems to have been inspired by the colors for Britain and Spain; he just inserts a patch of relevant pictures, a flight attendant, a soldier, a nurse, etc. The small Magen David. The union of color and composition in Greece and, perhaps the most striking, is the delightful Museum of Modern Art. Till Dec. 30. (H.)

SHIMUEL LORER (Haifa) — (H.) well-placed small shapes that oppose larger ones or stark values versus light. Basic methodology of this nature will always assure the painter of achieving rhythmic results, despite its obviousness and didacticism. There is no concrete definition or separation between image and background, the space being completely frontal. Color is raw and boisterous with few subtleties. In some canvases applied to soft, the direction of color and design but the visitor may feel out of breath or as if something has hit him over the head. (Old Jaffa Gallery, Masal Arlo 14, Old Jaffa) till December 21.

legality in Ben-Shan's work remain, apparently even if "Fair and Beautiful" after the manner of the latter. It is, however, constitutes good painting in itself. The upshot is that the unorthodox artist appears most at home in the Museum of Modern Art. Till Dec. 30. (H.)

10 POSTERS BY RAYMOND PAGES — Presented by the Centre Culture Français — The essence of a poster is that he who runs may read, and apart from the emphasis on the name "Air France," which commissioned them, they are not always self-evident. Consequently the analysis of the national symbols, hung on the wall beside each poster, has no place. Leaving the names of the countries unenclosed (and that applies to the entire Italy poster) compels the passer-by to come up very close to read them. The stained glass effect of France is the most perfect; and cool coloring naturally evokes Canada. But Pages seems to have been inspired by the colors for Britain and Spain; he just inserts a patch of relevant pictures, a flight attendant, a soldier, a nurse, etc. The small Magen David. The union of color and composition in Greece and, perhaps the most striking, is the delightful Museum of Modern Art. Till Dec. 30. (H.)

SHIMUEL LORER (Haifa) — (H.) well-placed small shapes that oppose larger ones or stark values versus light. Basic methodology of this nature will always assure the painter of achieving rhythmic results, despite its obviousness and didacticism. There is no concrete definition or separation between image and background, the space being completely frontal. Color is raw and boisterous with few subtleties. In some canvases applied to soft, the direction of color and design but the visitor may feel out of breath or as if something has hit him over the head. (Old Jaffa Gallery, Masal Arlo 14, Old Jaffa) till December 21.

YITZHAK ADY — An exhibition-entertainment by young kibbutnik from Shaar Hagolan, consisting of anti-war cartoon drawings, painted found-objects, mortar bombs and jerrycans and old army boots in boxes; and a large number of sculptures in cast aluminium, all of them much the same in design and identical in dreary finish and colour. Outside the gallery are two painted anti-tank barriers and the centre of the gallery is lined with painted barb-wire and scattered with marked newspaper clippings. None of the anti-war works show any originality of ideas or forms and the protest content is just too obvious. They would rather swap all this window dressing for any one drawing by George Grosz. Ady's drawings show some buffo generalism, but nothing of the rank and file. The geometrical sculptures are contrasting a sphere with hard edges and a cylinder with a flat top or any other relation to the rest of the show, but they are the better part of it. Some of the mortar bombs are grandeur and look like models for large monuments. A pity they were not varied in size, approach and material and given chance to show themselves without all the razzamattaz (Ezra Gallery) Till Dec. 18. (M.R.)

ELZIEZER KAZNER HAZKIN — A series of oil portraits, figurative but often Fauvist in colour, entitled "Witnesses," by American-trained painter who settled here in 1949 and has since studied elsewhere and taught here; this is her first show in Jerusalem. The more successful heads are painter-like in treatment and muted and cool in colour. All the full or partial figures, however, are weak in drawing and modelling and the head is often out of proportion. This would not matter if the design conformed to a consistent system, but many of the works are merely awkward in pose and equally inelegant in colour, or mix tones making a confused and unbalanced picture. The head is obviously the centre of the artist's interest; the rest of the composition is treated almost capriciously (Shatz Gallery) Till Dec. 28. (M.R.)

ANNETTE FEIN — Graphic paintings by commercial artist who has just opened her studio at 111, Shimon-David St. Her sketches and drawings are much more successful than the other paintings, which are all screen-printed. Her decorative composition of that somehow combine elements of art nouveau, surrealism and pop art. Her work is certainly not typical here by a large black-and-white pen drawing of a surrealist "Bicycle" receding and advancing shapes. However, even in the many things on show are hit-or-miss: the artist builds up her designs as she goes along and the use of colour is also often arbitrary. The colour-works on paper, however, are quite harmonious (Studio 51, Derech Hebron 51) last week. (M.R.)

NATAN FRINGOLD — Monochrome brush paintings and a few ventures into colour by Moscow artist waiting for exit visas. (Artists House, Mezanine) till December 18.

HANTOR — Drawings of Argentina from the artist's new book (Artists House) opening tomorrow. She has also often arbitrary. The colour-works on paper, however, are quite harmonious (Studio 51, Derech Hebron 51) last week. (M.R.)

SHRAQA WEL — Biblical themes in new show entitled "The Thicket and The Striped Jacket" (Bnei Akiva Gallery, Shimon-David St.) till Dec. 18.

OLD AND SILVERSMITHING — Unusual and original jewellery and silverware from the Bezalel Academy (Khan) till Feb. 7, 11-21; 7:30-10:30 p.m.

JOSEF SALAMON — Sculptures, graphics and reliefs by artist from Denmark. (Nora Gallery, Ben Maimon 9 opens tomorrow) till Jan. 6.

CHILDREN'S ART — From 16 countries. (ICC, 12a Emeq Refaim) from Jan. 6.

RAYMOND PAGES — Posters for Air France (reviewed in column five) (Beit Ha'am) till Dec. 26.

TEL AVIV THE TEL AVIV MUSEUM — Main building. The graphic work of sculptor Ossi Zadok, photographs by international photographer Isa (Israel) Stadermann. Permanent exhibition of Ossi Zadok's sculpture. The largest and most comprehensive in the country. Contemporary Swiss painting. (Nora Gallery, Ben Maimon 9) till Dec. 18.

GERSSON DAVIDOVICH — Veteran Israeli artist continues to paint in the style of the European free abstraction. (Nora Gallery, Ben Maimon 9) till Dec. 18.

## RADIO FOR MUSIC LOVERS

TODAY: 08:10: Collegium Musionm. 09:05: Beethoven conductor. 10:05 (repeat): Bach: Solo Sonatas in G; Beethoven: Sonata, op. 23; Brahms: Sonata, op. 108 (Davidovitch-Zak), 4:30 p.m.; Levy: "Dan the Guard" (Lavy); Brandmann Variations; Darsam: Symphony No. 3 (Singer), 6:55 p.m.; Songs by Enesco, Milhaud, Honegger-Goldenthal-Zak, 8:00 p.m.; BBC Concert — Vaughan Williams: "Serenade to Music" (Bouli); Hagar: Cello Concerto. (Tortellier); Hagar: "Schelomo" (Harper-Bouli); Herzl: 3 Movements from "Romeo and Juliet" (Bouli).

SATURDAY: 08:11: Ramoni Solo for Trumpet (Feil); Kaminski: Jarry Balade (Szarvas-Weisgerber-Kaminski); Britten: Simple Symphony (Kodan); 09:05: "Hallelujah" (Lavy); 10:05: Darsam: Concerto for Piano and Orchestra; K. 594 (Lavy); 11:05: Paderewski: Concerto for Piano and Orchestra; 11:55 p.m.: Paderewski: Concerto for Piano and Orchestra; 12:05 p.m.: Paderewski: Concerto for Piano and Orchestra; 12:55 p.m.: Paderewski: Concerto for Piano and Orchestra; 1:45 p.m.: Paderewski: Concerto for Piano and Orchestra; 2:35 p.m.: Paderewski: Concerto for Piano and Orchestra; 3:25 p.m.: Paderewski: Concerto for Piano and Orchestra; 4:15 p.m.: Paderewski: Concerto for Piano and Orchestra; 5:05 p.m.: Paderewski: Concerto for Piano and Orchestra; 5:55 p.m.: Paderewski: Concerto for Piano and Orchestra; 6:45 p.m.: Paderewski: Concerto for Piano and Orchestra; 7:35 p.m.: Paderewski: Concerto for Piano and Orchestra; 8:25 p.m.: Paderewski: Concerto for Piano and Orchestra; 9:15 p.m.: Paderewski: Concerto for Piano and Orchestra; 10:05 p.m.: Paderewski: Concerto for Piano and Orchestra; 10:55 p.m.: Paderewski: Concerto for Piano and Orchestra; 11:45 p.m.: Paderewski: Concerto for Piano and Orchestra; 12:35 p.m.: Paderewski: Concerto for Piano and Orchestra; 1:25 p.m.: Paderewski: Concerto for Piano and Orchestra; 2:15 p.m.: Paderewski: Concerto for Piano and Orchestra; 3:05 p.m.: Paderewski: Concerto for Piano and Orchestra; 3:55 p.m.: Paderewski: Concerto for Piano and Orchestra; 4:45 p.m.: Paderewski: Concerto for Piano and Orchestra; 5:35 p.m.: Paderewski: Concerto for Piano and Orchestra; 6:25 p.m.: Paderewski: Concerto for Piano and Orchestra; 7:15 p.m.: Paderewski: Concerto for Piano and Orchestra; 8:05 p.m.: Paderewski: Concerto for Piano and Orchestra; 8:55 p.m.: Paderewski: Concerto for Piano and Orchestra; 9:45 p.m.: Paderewski: Concerto for Piano and Orchestra; 10:35 p.m.: Paderewski: Concerto for Piano and Orchestra; 11:25 p.m.: Paderewski: Concerto for Piano and Orchestra; 12:15 p.m.: Paderewski: Concerto for Piano and Orchestra; 1:05 p.m.: Paderewski: Concerto for Piano and Orchestra; 1:55 p.m.: Paderewski: Concerto for Piano and Orchestra; 2:45 p.m.: Paderewski: Concerto for Piano and Orchestra; 3:35 p.m.: Paderewski: Concerto for Piano and Orchestra; 4:25 p.m.: Paderewski: Concerto for Piano and Orchestra; 5:15 p.m.: Paderewski: Concerto for Piano and Orchestra; 6:05 p.m.: Paderewski: Concerto for Piano and Orchestra; 6:55 p.m.: Paderewski: Concerto for Piano and Orchestra; 7:45 p.m.: Paderewski: Concerto for Piano and Orchestra; 8:35 p.m.: Paderewski: Concerto for Piano and Orchestra; 9:25 p.m.: Paderewski: Concerto for Piano and Orchestra; 10:15 p.m.: Paderewski: Concerto for Piano and Orchestra; 11:05 p.m.: Paderewski: Concerto for Piano and Orchestra; 11:55 p.m.: Paderewski: Concerto for Piano and Orchestra; 12:45 p.m.: Paderewski: Concerto for Piano and Orchestra; 1:35 p.m.: Paderewski: Concerto for Piano and Orchestra; 2:25 p.m.: Paderewski: Concerto for Piano and Orchestra; 3:15 p.m.: Paderewski: Concerto for Piano and Orchestra; 4:05 p.m.: Paderewski: Concerto for Piano and Orchestra; 4:55 p.m.: Paderewski: Concerto for Piano and Orchestra; 5:45 p.m.: Paderewski: Concerto for Piano and Orchestra; 6:35 p.m.: Paderewski: Concerto for Piano and Orchestra; 7:25 p.m.: Paderewski: Concerto for Piano and Orchestra; 8:15 p.m.: Paderewski: Concerto for Piano and Orchestra; 9:05 p.m.: Paderewski: Concerto for Piano and Orchestra; 9:55 p.m.: Paderewski: Concerto for Piano and Orchestra; 10:45 p.m.: Paderewski: Concerto for Piano and Orchestra; 11:35 p.m.: Paderewski: Concerto for Piano and Orchestra; 12:25 p.m.: Paderewski: Concerto for Piano and Orchestra; 1:15 p.m.: Paderewski: Concerto for Piano and Orchestra; 2:05 p.m.: Paderewski: Concerto for Piano and Orchestra; 2:55 p.m.: Paderewski: Concerto for Piano and Orchestra; 3:45 p.m.: Paderewski: Concerto for Piano and Orchestra; 4:35 p.m.: Paderewski: Concerto for Piano and Orchestra; 5:25 p.m.: Paderewski: Concerto for Piano and Orchestra; 6:15 p.m.: Paderewski: Concerto for Piano and Orchestra; 7:05 p.m.: Paderewski: Concerto for Piano and Orchestra; 7:55 p.m.: Paderewski: Concerto for Piano and Orchestra; 8:45 p.m.: Paderewski: Concerto for Piano and Orchestra; 9:35 p.m.: Paderewski: Concerto for Piano and Orchestra; 10:25 p.m.: Paderewski: Concerto for Piano and Orchestra; 11:15 p.m.: Paderewski: Concerto for Piano and Orchestra; 12:05 p.m.: Paderewski: Concerto for Piano and Orchestra; 12:55 p.m.: Paderewski: Concerto for Piano and Orchestra; 1:45 p.m.: Paderewski: Concerto for Piano and Orchestra; 2:35 p.m.: Paderewski: Concerto for Piano and Orchestra; 3:25 p.m.: Paderewski: Concerto for Piano and Orchestra; 4:15 p.m.: Paderewski: Concerto for Piano and Orchestra; 5:05 p.m.: Paderewski: Concerto for Piano and Orchestra; 5:55 p.m.: Paderewski: Concerto for Piano and Orchestra; 6:45 p.m.: Paderewski: Concerto for Piano and Orchestra; 7:35 p.m.: Paderewski: Concerto for Piano and Orchestra; 8:25 p.m.: Paderewski: Concerto for Piano and Orchestra; 9:15 p.m.: Paderewski: Concerto for Piano and Orchestra; 10:05 p.m.: Paderewski: Concerto for Piano and Orchestra; 10:55 p.m.: Paderewski: Concerto for Piano and Orchestra; 11:45 p.m.: Paderewski: Concerto for Piano and Orchestra; 12:35 p.m.: Paderewski: Concerto for Piano and Orchestra; 1:25 p.m.: Paderewski: Concerto for Piano and Orchestra; 2:15 p.m.: Paderewski: Concerto for Piano and Orchestra; 3:05 p.m.: Paderewski: Concerto for Piano and Orchestra; 3:55 p.m.: Paderewski: Concerto for Piano and Orchestra; 4:45 p.m.: Paderewski: Concerto for Piano and Orchestra; 5:35 p.m.: Paderewski: Concerto for Piano and Orchestra; 6:25 p.m.: Paderewski: Concerto for Piano and Orchestra; 7:15 p.m.: Paderewski: Concerto for Piano and Orchestra; 8:05 p.m.: Paderewski: Concerto for Piano and Orchestra; 8:55 p.m.: Paderewski: Concerto for Piano and Orchestra; 9:45 p.m.: Paderewski: Concerto for Piano and Orchestra; 10:35 p.m.: Paderewski: Concerto for Piano and Orchestra; 11:25 p.m.: Paderewski: Concerto for Piano and Orchestra; 12:15 p.m.: Paderewski: Concerto for Piano and Orchestra; 1:05 p.m.: Paderewski: Concerto for Piano and Orchestra; 1:55 p.m.: Paderewski: Concerto for Piano and Orchestra; 2:45 p.m.: Paderewski: Concerto for Piano and Orchestra; 3:35 p.m.: Paderewski: Concerto for Piano and Orchestra; 4:25 p.m.: Paderewski: Concerto for Piano and Orchestra; 5:15 p.m.: Paderewski: Concerto for Piano and Orchestra; 6:05 p.m.: Paderewski: Concerto for Piano and Orchestra; 6:55 p.m.: Paderewski: Concerto for Piano and Orchestra; 7:45 p.m.: Paderewski: Concerto for Piano and Orchestra; 8:35 p.m.: Paderewski: Concerto for Piano and Orchestra; 9:25 p.m.: Paderewski: Concerto for Piano and Orchestra; 10:15 p.m.: Paderewski: Concerto for Piano and Orchestra; 11:05 p.m





## Jel Aviv Cinemas

Commencing Saturday, Dec. 9, at 7.15 p.m. and 9.30 p.m.  
Weekdays at 4.30, 7.15, 9.30 p.m.

See times of performance of individual cinemas  
**ALLEBY Tel. 57820**  
14th week  
Sat. Night: 6.00-9.15  
Weekdays: 5.30-9.45

**"A TRULY EPIC  
FILM IN THE BEST  
CLASSIC SENSE OF  
THE WORD!"**  
-ABC-TV



Adults only

**BEN YEHUDA Tel. 223409**  
Israel-International  
co-production  
**TAMAR**  
JOSEPH SHILOAN  
LEAH NAAMI  
Adults only



**ISRAEL PREMIERE**  
2nd week  
7.15-9.45



ROBERT MITCHELL  
**The WRATH  
of GOD**

15th week

**ORION Tel. 282288**  
2nd week  
ISRAEL PREMIERE

Everybody's  
over QUACKING UP  
Charliet

**Walt Disney  
Productions  
\$1,000,000  
DUCK**

**DEKEL Tel. 414114/5**  
5th week  
**THE NEW  
CENTURIONS**  
GEORGE C. SCOTT  
Directed by  
RICHARD FLEISHER

**ORITERRON**  
7th week  
GOLDIE HAWN  
EDWARD ALBERT  
**BUTTERFLIES  
ARE FREE**  
7.30, 9.30  
Matinee at 11, 5, 6; BAMEI  
NO COMMERCIALS. Please  
be on time

**STANLEY  
KUBRICK'S  
CLOCK-  
WORK  
ORANGE**  
From Warner Bros. A Kinney Company

**2nd week**

**2nd week**

**2nd week**

**2nd week**

**2nd week**

**2nd week**

**2nd week**

**2nd week**

**2nd week**

## Jerusalem Cinemas

Commencing Saturday, Dec. 9, at 7.00 p.m. and 9.00 p.m.  
Weekdays: 4.00, 7.00 and 9.00 p.m.

**ARNON Tel. 224829**  
12th week  
**LA VOLPE  
DALLA CODA  
DI VELLUTO**  
JEAN MARCUS  
TONY BENDAL  
For adults only  
Colour

**JERUSALEM Tel. 28067**  
12th week  
**THE  
GODFATHER**  
Perf. at 8 p.m. only

**ORION Tel. 282914**  
in  
**LOVE ME BABY,  
LOVE ME**  
For adults only - Colour

**ORION Tel. 222955**  
5th week  
RIVKA MICHAELI  
in the Israeli film  
**SALOMONICO**

**EDEN Tel. 228529**  
From Friday at 3 p.m.  
**OLIVY KASZUB**  
in the unforgettable Western  
**THE GOOD,  
THE BAD,  
AND THE UGLY**

**EDISON Tel. 224086**  
Saturday: 6.30 and 9 a.m.  
Weekdays: 4.45, 6.30, 9 p.m.  
**APARO**  
MUMTAZ  
FEREZ KHAN  
Due to the length of the film,  
please be prompt

**HABIRAN Tel. 232966**  
2nd week  
SIDNEY POITIER  
in  
**THE  
ORGANIZATION**

**BON Tel. 284704**  
From Friday at 8.00 p.m.  
A new Israeli comedy  
**THE GREAT  
TELEPHONE  
ROBBERY**  
with  
GADI YAGIL

**BET ROTHSCHILD  
Tel. 23749**  
Lynn Redgrave in  
**GEORGE GIRL**  
Perf. on Sat., Tues., Thurs.  
at 8.45, 9.00

**SEMDAR Tel. 3745**  
Perf. at 7 p.m. and 9.15 p.m.  
**ADRIFF**

**FREEB Tel. 662288**  
BARBRA STREISAND  
YVES MONTEAND  
in  
**ON A CLEAR  
DAY YOU CAN  
SEE FOREVER**  
in magnificent colour

**BON Tel. 689089**  
2nd week  
STANLEY KUBRICK  
presents  
NACOLLI McDOWELL  
in  
**CLOCKWORK  
ORANGE**  
For adults only  
Perf. at 4.00, 6.45, 9.15

**SHAVIT Tel. 85845**  
The great success  
starring Europe's  
best actor  
**INTERLUDE**  
with OSKAR WERNER  
Perf. all week  
at 8.45, 9.00

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

## Haifa Cinemas

Commencing Saturday, Dec. 9, at 7.00 p.m. and 9.00 p.m.  
Daily at 7.00 and 9.00 p.m. - Matinee at 4.00 p.m.

**AMPHITHEATRE Tel. 684018**  
8th week  
Simultaneously all over  
the country  
**THE BIG ISRAELI HIT  
SALOMONICO**  
starring  
REUVEN BAR YOTAN  
GADI YAGIL  
YEHUDA EPHRONI  
RIVKA MICHAELI  
In colour  
No comp. tickets

**ARNON Tel. 684848**  
LEE MARVIN and  
ANGIE DICKINSON  
in  
**THE KILLERS**  
based on  
ERNEST HEMINGWAY'S  
short story  
For adults only

**MIRON Tel. 68908**  
From Friday six non-stop  
perfs.  
**L'ALBATROS**  
A film full of suspense  
and violence

**MOELAH Tel. 242477**  
The monumental production  
in Technicolor  
**THE CHARIOTS  
OF THE GODS**  
Perf. at 8.45, 9.00

**ORION Tel. 68989**  
GIULIANI GEMMA  
stars in a great Western  
**SNIPER  
AGAINST  
SNIPER**  
Six non-stop perfs.  
from Friday

**FREEB Tel. 662288**  
BARBRA STREISAND  
YVES MONTEAND  
in  
**ON A CLEAR  
DAY YOU CAN  
SEE FOREVER**  
in magnificent colour

**BON Tel. 689089**  
2nd week  
STANLEY KUBRICK  
presents  
NACOLLI McDOWELL  
in  
**CLOCKWORK  
ORANGE**  
For adults only  
Perf. at 4.00, 6.45, 9.15

**SHAVIT Tel. 85845**  
The great success  
starring Europe's  
best actor  
**INTERLUDE**  
with OSKAR WERNER  
Perf. all week  
at 8.45, 9.00

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

**ORION Tel. 282288**  
14th week  
**THE  
GODFATHER**  
with MARLON BRANDO  
AL PACINO  
JAMES CAAN  
For adults only  
Owing to length of film,  
perfs. Saturday 5.30, 8.45

## Jerusalem

**ISRAEL CHAMBER ENSEMBLE** - Gary Bertini conducting, with Lorand Feinberg, violin; Bach Brandenburg Concerto No. 3; Mozart Concerto No. 4; Scarlatti; Liszt; Hindemith: "The Demon"; Saturday.

**MUSIC AT THE MUSEUM** - Moya Hoffmann, pianist from USA, plays works by Bach, Beethoven, Chopin, Scriabin, Albeniz, Saturday.

**ISRAEL PHILHARMONIC ORCHESTRA** - Subscription Concert No. 3 Alberto Zaida conducts 3 Operas - Donizetti: "Lucia di Lammermoor"; Puccini: "Gianni Schicchi"; with soloists from La Scala, Milan, and Israeli artists - Series "3"; Saturday; Series "4"; Sunday; Series "5"; Monday.

**MUSIC AT THE UNIVERSITY** - Badu Alsharif, cello, and Albert Gutman, piano - works by Beethoven, Brahms, Liszt, Chopin, and other composers; Saturday.

**MUSIC AT THE MUSEUM** - Badu Alsharif, cello, and Albert Gutman, piano - works by Beethoven, Brahms, Liszt, Chopin, and other composers; Saturday.

**ISRAEL CHAMBER ENSEMBLE** - Details as for Kfar Saba; Thursday.

**ISRAEL CHAMBER ENSEMBLE** - Details as for Kfar Saba; Thursday.

**ISRAEL CHAMBER ENSEMBLE** - Details as for Kfar Saba; Thursday.

**ISRAEL CHAMBER ENSEMBLE** - Details as for Kfar Saba; Thursday.

**ISRAEL CHAMBER ENSEMBLE** - Details as for Kfar Saba; Thursday.

**ISRAEL CHAMBER ENSEMBLE** - Details as for Kfar Saba; Thursday.

**ISRAEL CHAMBER ENSEMBLE** - Details as for Kfar Saba; Thursday.

**ISRAEL CHAMBER ENSEMBLE** - Details as for Kfar Saba; Thursday.

## Tel Aviv

**ISRAEL CHAMBER ENSEMBLE** - Gary Bertini conducting, with Lorand Feinberg, violin; Bach Brandenburg Concerto No. 3; Mozart Concerto No. 4; Scarlatti; Liszt; Hindemith: "The Demon"; Saturday.

**MUSIC AT THE MUSEUM** - Moya Hoffmann, pianist from USA, plays works by Bach, Beethoven, Chopin, Scriabin, Albeniz, Saturday.

**ISRAEL PHILHARMONIC ORCHESTRA** - Subscription Concert No. 3 Alberto Zaida conducts 3 Operas - Donizetti: "Lucia di Lammermoor"; Puccini: "Gianni Schicchi"; with soloists from La Scala, Milan, and Israeli artists - Series "3"; Saturday; Series "4"; Sunday; Series "5"; Monday.

**MUSIC AT THE UNIVERSITY** - Badu Alsharif, cello, and Albert Gutman, piano - works by Beethoven, Brahms, Liszt, Chopin, and other composers; Saturday.

**MUSIC AT THE MUSEUM** - Badu Alsharif, cello, and Albert Gutman, piano - works by Beethoven, Brahms, Liszt, Chopin, and other composers; Saturday.

**ISRAEL CHAMBER ENSEMBLE** - Details as for Kfar Saba; Thursday.

**ISRAEL CHAMBER ENSEMBLE** - Details as for Kfar Saba; Thursday.

**ISRAEL CHAMBER ENSEMBLE** - Details as for Kfar Saba; Thursday.

**ISRAEL CHAMBER ENSEMBLE** - Details as for Kfar Saba; Thursday.

**ISRAEL CHAMBER ENSEMBLE** - Details as for Kfar Saba; Thursday.

**ISRAEL CHAMBER ENSEMBLE** - Details as for Kfar Saba; Thursday.

**ISRAEL CHAMBER ENSEMBLE** - Details as for Kfar Saba; Thursday.

**ISRAEL CHAMBER ENSEMBLE** - Details as for Kfar Saba; Thursday.



Miriam Zohar and Nahum Buchman in "Virgo," a Habimah production.

**ISRAEL CHAMBER ENSEMBLE** - Gary Bertini conducting, with Lorand Feinberg, violin; Bach Brandenburg Concerto No. 3; Mozart Concerto No. 4; Scarlatti; Liszt; Hindemith: "The Demon"; Saturday.

**MUSIC AT THE MUSEUM** - Moya Hoffmann, pianist from USA, plays works by Bach, Beethoven, Chopin, Scriabin, Albeniz, Saturday.

**ISRAEL PHILHARMONIC ORCHESTRA** - Subscription Concert No. 3 Alberto Zaida conducts 3 Operas - Donizetti: "Lucia di Lammermoor"; Puccini: "Gianni Schicchi"; with soloists from La Scala, Milan, and Israeli artists - Series "3"; Saturday; Series "4"; Sunday; Series "5"; Monday.

**MUSIC AT THE UNIVERSITY** - Badu Alsharif, cello, and Albert Gutman, piano - works by Beethoven, Brahms, Liszt, Chopin, and other composers; Saturday.

**MUSIC AT THE MUSEUM** - Badu Alsharif, cello, and Albert Gutman, piano - works by Beethoven, Brahms, Liszt, Chopin, and other composers; Saturday.

**ISRAEL CHAMBER ENSEMBLE** - Details as for Kfar Saba; Thursday.

**ISRAEL CHAMBER ENSEMBLE** - Details as for Kfar Saba; Thursday.

**ISRAEL CHAMBER ENSEMBLE** - Details as for Kfar Saba; Thursday.

**ISRAEL CHAMBER ENSEMBLE** - Details as for Kfar Saba; Thursday.



## SUN VALLEY

**YOUR APARTMENT ON MT. CARMEL**  
In one of the most beautiful locations on Mt. Carmel, the work of constructing blocks of luxury flats is now nearing completion. SUN VALLEY - superior luxury flats, featuring central heating, central gas supply, wall to wall carpeting, and parquet flooring in the lounge.

All flats have a fully fitted kitchen - first-class kitchen cupboards, cooking stove and oven.

The windows throughout the flats are made of top quality aluminium.